4: Ehrenreich E-5 (1888) 1891 SP9 Caraja SP9

Contributions to the Ethnography of Brazil
[Beiträge zur Völkerkunde Brasiliens]

P. Ehrenreich

Berlin: 1891
Veröffentlichungen aus dem koniglichen
Museum für Völkerkunde
Vol. II, pp. 1-80

Translated from the German by Shelton Hicock

Human Relations Area Files

1965

[Title page]

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I. The Karaya /Caraja/ Tribes on the Araguaia River (Goyaz) /pp. 4-97 /.

II. Concerning several Peoples on the Purus River (Amazonas) /untranslated/.

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Foreword

The ethnological material communicated in the following is the result of a journey through little-known regions of the interior of Brazil, undertaken in connection with the second Xingu expedition of Dr. Carl von der Steinen, which set out at the beginning of the year 1887 in order to subject to closer study the wild tribes still living on a pre-Columbian level of culture in the source area of this river.

CI 121 174 One of the most important results of this expedition was the final solution of the Karaib /Carib/ question. That the original home of the Karaib tribes, whose ethnographic position had been so unclear up to now, was not to be sought in northeastern South America, but in the central regions of the continent was made sufficiently certain by the discovery of two large Karaib peoples in the Xingu source region, the Bakairi /Bacairi/ and Nahuqua, the more detailed investigation of their languages, and the fortunate discovery of the traditions concerning their migrations. It was then a matter of following the traces of those ancient displacements of peoples, of finding Karaib tribes which formed the connecting link between the two widely separated groups of this large family of peoples. Certain observations permitted the assumption that the Karaya (1) of the lower Xingu and the middle Araguaia

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1. The spelling Karaya, instead of Caraja or Karaža, was chosen because the sound j in the mouths of the people themselves sounds like a German j (phonetic y). The soft sibilant ž occurs in their language only in the combination dž.

Cariban Indians SR7
Cayapo SP11
Amanaye SQ2
Arara SQ4

CI 121 174 /3 cont./ were such a "missing link"; from even a short word-list this could be assumed with complete certainty in the case of a tribe on the left bank of the lower Tocantins, the Apiaka /Apiaca (Arara)/, which has only recently become well-known. When our expedition disbanded in May, 1888, after finishing its work, I decided to contribute to the solution of this question by a trip down the Araguaia and Tocantins to Pará.

C 174 101 After an overland journey of two months, I arrived in Goyaz in July, 1888, boarded ship on August 21 at Leopoldina on the Araguaia, and reached Pará on November 2 of the same year.

C 101 Of the large Indian population of the region traversed, only the Karaya could be investigated in detail. They proved to be a nation sui generis, which is related to no other, in particular not with the Karaib, still defies any classification, and is unique in language, customs, and physical form, isolated in the midst of the large well-characterized Gēs /Ge/ nations surrounding them.

C 126 The collection of ethnological specimens acquired here by me can, despite a number of gaps, be designated as the first which gives a fairly true picture of the culture and living conditions of this important people, almost unknown up to now.

CO 126 Also the most important Gēs tribe, that of the Kayapo /Cayapo/, is represented in it by certain objects, which as the first to reach Europe from the free, northern hordes of this great people, command special interest.

Am 101 126 The unpretentious objects of the Anambē, a pure Tupi people on the lower Tocantins, among whom the Brazilian Couto Magelhães wrote down the Tupi legends printed in the work O selvagem /The savage/, are important only because they are the Am [173] [161] the first and at the same time the last objects that have come to us from a people that is now reduced to four individuals as the result of a devastating smallpox epidemic.

Ar 101 /4/ As neighbors of the Anambē, the Apiaka (1), of whom

1. Whether this is their national name or was given to them by the Brazilians is uncertain. In any case, they should not be confused, as often happens, with

/4 cont./

Ar 101

1. (cont.)
the Apiaka /Apiaca/ of the upper and middle Tapajós, a true Tupi tribe. Externally they are distinguished from the latter by their tribal tattooing. Among the Apiaka of the Tapajós the mouth region is tattooed black; those of the Tocantins are characterized by a blue line drawn from the outer corner of the eye to the corner of the mouth.

Ar [302]

Ar 167 [101] [197]

I met only civilized individuals, live farther in the interior. They actually proved to be the connecting link sought. They are a true Karaib tribe, closely related linguistically and somatically to the Bakairi, but only ~~a relatively~~ short time ago, about the middle of this century migrated from the upper Xingu or Tapajós region to the lower Tocantins. If migrations of such dimensions have taken place in recent times, their possibility at least cannot be ruled out for earlier periods.

C 114

From Manáos I undertook in the middle of December, 1888, a three-month trip to the primeval forest regions of the middle Purus, during which I became acquainted with three of the most important tribes of these regions. Because of unfavorable conditions, the yield in collection specimens was relatively small here. The exhaustion of my means, but in particular the poor health of my two companions, prevented extending the trip to the upper

C 121

Purus regions and necessitated our return as early as the end of February. Nevertheless, this journey did contribute something

C [101]

toward the clarification of the distribution of peoples in these regions. Almost all the tribes there belong to the large Maipure or Nu-Aruak group (v.d. Steinen) and form the connecting link between the Nu tribes of Guiana and Colombia and those of Bolivia and Mato Grosso. Ascertaining this fact has substantially simplified the confused ethnographic picture of central South America.

C 128

The following presentation is therefore devoted to the Karaya and the Purus tribes of the Yamamadi, Ipurina, and Paumari /Paumary/. All the other ethnological observations and inquiries, as well as all of the linguistic and anthropological material, will be reserved for special publications.

/4 cont./

I. The Karaya Tribes on the Araguaia River (Goyaz).

Historical.

175 The Karaya are mentioned for the first time on the occasion of that well-known raid which the Paulista gang-leader Antonio Pires Campos (2) undertook around the year 1684 from Cuyaba down

2. According to others, Manuel Pires Campos.

the Rio das Mortes to the Araguaia. It was at that time that the gold mines of the "Martirios," which play so important a role in modern Brazilian folk-tales, were discovered; they were later lost again and are still most eagerly sought to the present day.

[131] On his return Pires Campos visited the "Ilha dos Carajas," the large island now called Bananal or Ilha da Santa Anna, which the

[177] Araguaia forms between 13 1/2° and 10 1/2° south latitude. Numerous captives were dragged off from here to São Paulo as slaves.

In the forties of the previous century the son of the above, who had been called on by the Goyans for assistance against the hostile Kayapo, organized a second slave hunt along the Araguaia from Goyaz.

There is detailed information about this expedition in the report of the alferes José Pinto da Fonseca (3), who visited the river

[113] 3. Rev. trim., Vol. 8, pp. 376 ff.

in 1775, on the orders of the then commander-in chief of Goyaz, José Almeida de Vasconcellos, in order to establish friendly relations with the wild tribes there, since the need to open the principal rivers of the province to navigation was making itself felt more and more. In June of the year concerned he and his troop reached the southern tip of Bananal Island and were soon able to win over the Karaya living there.

/5/

175 At first he was met with distrust, since everyone was still
179 under the influence of the horrible deeds which Pires Campos had committed there 25 years earlier. Soon, however, by means of his intelligent, kind behavior, Pinto succeeded in getting the savages to put themselves under the protection of the governor of
[648] Goyaz. Their chief, Abeonona, swore an oath of fealty to the king of Portugal, the exact words of which are communicated in the above-mentioned letter.

175 The description of the Karaya which Pinto presents corresponds completely to present-day conditions. Through him we receive
[131] the first information about the large lake in the northern part of Bananal Island, not yet visited by any traveler, on the shores of
[161] which live the Yavahẽ /Javahe/. Pinto estimates the number of
[361] the Karaya at 9,000 souls in nine large villages, three of which belong to the Yavahẽ.

A second expedition left in the following year to lay out near the largest of the Indian villages on the island a military post which was given the name of Colonia da nova beira.

Later other such posts were established on the Araguaia, and some in the region of the Šambioa /Shambioa/. Under the prevailing mismanagement, however, these cultural centers very
[167] soon fell to ruin (1). Already in 1782 it was necessary to transport
[164]

[113] 1. Cazal, Corogr. bras. /Chorography of Brazil/, I, p. 340. -- Cunha Mattos, Corogr. de Goyaz." Rev. trim., Vol. 37, I, p. 393.

800 Karaya to S. José de Mossamedes in Goyaz, and in 1786 other bands were settled at Carretão, which, however, after a short time fell victim to an epidemic of measles. The colony of Mossamedes, too, did not prosper. Pohl found the place in the most wretched condition in the twenties of our century. Every trace of the earlier colonizing activities soon disappeared on the Araguaia. The island of Bananal in particular is as unknown today as at the time of its discovery.

/5 cont./

175 Nevertheless, the relationship of the Karaya to the immigrant
177 population remained rather good. On various occasions individuals of this people reached Pará on trading ships. In 1791 the chief, Aribedu, gave the then governor of this province information about the currents of the Araguaia. The trading expedition which traveled along the Tocantins and Araguaia in 1792 also brought many Karaya from the interior.

On the other hand, in the beginning of this century serious
[121] hostilities broke out. The newly established post of Santa Maria
[648] was completely destroyed in 1813 by the Karaya and the Akuã (Chavante) allied with them (2).

[113] 2. Rev. trim., Vol. 25, II, p. 91.

175 Then for a long time the reports are silent; the Karaya are mentioned by Martius, Pohl, and Aug. St. Hilaire only in passing.

We do not get more detailed information again until the great expedition of Castelnau in 1844. Since the French traveler did not travel on the left arm of the river, now navigated exclusively, but rather on the right one, east of Bananal Island, he did not become acquainted with the Karayahi. He also saw no Yavahẽ. He erroneously designates the island as uninhabited. On the other
[635] hand, he spent several days in the large Šambioa villages. He wrote down the first word-list and above all, described the strange dance masks, whose true significance, however, remained hidden from him. Unfortunately his whole collection was lost in the cataracts of the lower Tocantins.

Three years later the Brazilian official, Dr. Rufino Theotonio
[131] Segurado, came upstream from Pará. His excellent travel report contains notes on the Šambioa whom he encountered just above the rapids Carreira comprida. He also visited the Karayahi (3).

[113] 3. Rev. trim, Vol. 5, pp. 178 ff.

Of other Brazilian travelers, General Couto Magelhães, who did so much for Araguaia shipping and who, as president of Goyaz,

/5 cont./
175 came in contact with the Karaya (4) as early as 1863 on a short

4. In the no longer extant Aldeamento da Estiva near Salinas, where Chavante and Karaya were [113] settled in the care of an Italian missionary. Cf. Peterm. Mitth., 1876, p. 222.

trip to S. José, but later traveled the whole river on repeated occasions, had the most opportunity to become acquainted with this remarkable people. He did not publish anything in connection [113] with this, however. Some scattered notes are to be found in his first travel report of 1863 and in the work O Selvagem (Rio de Janeiro, 1874).

/6/ In 1879 the engineer Moraes Jardim investigated the navigable stretch of the Araguaia from Leopoldina to Santa Maria. Appended to his report (1) is a description of the Karayahi villages

[113] 1. O rio Araguaya, relatorio de sua exploração /The Araguaia River, an Account of Its Exploration/. Rio de Janeiro, 1880.

written by his companion, Dr. Spinola, which is, on the whole, correct.

Also the travel account of the former president of Goyaz, Dr. Joaquim Leite Moraes (1882), contains some interesting material [126] about the Karaya. The first fairly complete collection of ethnological objects was made by this traveler on his way to São Paulo. It is now scattered, but I succeeded in acquiring for the Royal Museum two of the best pieces from the owner, the war clubs of the well-known Sambioa chiefs, Roco and Ambura.

Territorial Distribution

131 Whereas until a few years ago only the Karaya on the Araguaia
101 were known, the existence of other hordes of the same nation on the right bank of the middle and lower Xingu was proved by the first Xingu expedition.

/6 cont./

000 648 Xingu expedition. Their relationship to the neighboring tribes and to the Brazilian settlers of the rubber districts is, however, completely hostile here, so that up to now any approach was impossible. The Yuruna suffer most from their attacks. Traces of battles, devastated dwelling places, and the like were found everywhere by the first expedition of v. d. Steinen.

101 Some ethnographic objects from these tribes, acquired among the Yuruna, leave no doubt but that we are dealing with true Karaya here.

The likelihood that there is a still further extension of these Karaya into the upper region of the river was discovered by the 171 second Xingu expedition. Objects acquired among the Kamayura /Camayura/ (below 12° south latitude) allegedly came from a tribe known there under the name of Aruma: a broken club, various arrows, feather headdresses, which are completely identical with those of the Karaya. Also, the tribe neighboring the Kamayura, the Trumai, had much in common with the Karaya, for example, the men's custom of tying the foreskin over the glans with a cotton thread, the bast aprons of the women, which are, however, much narrower and shorter than those of the Karaya women, the feather headdresses, and the form of the arrow-thrower. The languages of the two tribes, however, show no relationship.

101 The Karaya of the Araguaia are no longer connected with those of the Xingu. The two are separated from each other by the great warlike Gẽs nations of the Kayapo and Akuã (Chavante), who pushed in between them a long time ago.

131 Their dwelling sites lie along the middle course of the Araguaia 133 between the mouth of the Rio Crixas and the first great rapids, S. 361 Miguel, where the river breaks through or flows around the mountain ranges which border the northern slope of the great plateau of interior Brazil.

133 Already below 15° south latitude it enters a broad plain filled with alluvial materials, which in general has the same character [139] about as far as S. Maria (9° 30'). Flat, densely overgrown islands in the river, the banks bordered by sand dunes, behind which rises on higher ground a luxuriant strip of forest which, however, as

/6 cont./

133 everywhere in the zone of the "campos," is narrow in width and
137 soon gives way to dry campland covered with stunted trees or to the broad, swampy plains of the so-called pantanaes /marshy places/, flooded during periods of high water. Innumerable lagoons, communicating with the river by way of narrow furos /natural communication between rivers or river and lake/ and likewise bordered by forest and swamps, accompany it.

133 The most remarkable hydrographic formation which characterizes the Araguaia is its division below 13° 25' south latitude, where its two arms enclose the great, flat Bananal Island extending across three degrees of latitude. From Itacaiu, 50 kilometers above the mouth of Rio Vermelho, to S. Maria, about 140 kilometers below the reuniting of the two arms, the river is navigable for small steamers at any season. The first of them, which at present is the only one still in use was brought in 1869 by Couto Magelhães overland from the upper São Lourenço to the Araguaia.

Mountain ranges come close to the river on the left bank only below 11° 15' south latitude at the mouth of the Tapirapé. /7/ A twin-peaked conical mountain important in the mythology of the surrounding tribes rises here. Downstream from the presidio of S. Maria both banks become higher. A rocky substratum appears. Stone barriers break into the river at various points, but without making its bed considerably deeper. Across from S. Maria on the left bank at a distance of about 20 kilometers lies the extended Serra dos Cayapos. Finally, the river enters the mountain region near the Cachoeira de S. Miguel with a definite dip. Besides the above-mentioned rapids it forms here the Carreira comprida and Cachoeira grande, through which it is again led to flatter terrain until finally, after receiving the Tocantins from the right, it winds over the last and greatest plateau-scarp through the violent chain of cataracts Tauiri grande and Itaboca.

137 Up to the mouth of the Tocantins the whole landscape around
134 the river has the character of campos throughout. Cultivable land is found only on the watercourses, most extensively, of course, on the main stream itself, whose luxuriant gallery forest presents a wealth of valuable useful plants and fertile soil for various kinds of cultivation. The higher bank regions below S. Maria are especially well suited for maize and the manioc root.

/7 cont./

132 The life of the inhabitants is determined by the sharp division of the seasons. The rainless period lasts from May to the end of September, and farther north even until far into October. Then broad sandbanks (praias) are exposed everywhere, with the sun [22] beating down on them day after day. For the Indians this is the real period of river life. Fishing then governs all interests. With the beginning of November the rainy season has usually already set [133] in with strength; in December and January the river is highest, ten to twelve meters above the low level. From bank to bank, without interruption, a tremendous mass of water fills the bed, flooding the neighboring low plains for some distance.

136 Swarms of annoying insects, mosquitoes and pium /a very 221 small mosquito/, which are completely absent in the dry season, now fill the air. The Indian is forced to retreat to higher ground, where he then attends to cultivating the fields and, if need be, [206] hunts. Fishing can be carried on only in the lagoons at this time.

133 When the water lowers, bad fevers are not uncommon on the 164 middle Araguaia, where extensive swamps accompany the river.

Hordes. The Karaya of the Araguaia are divided into the 101 three large tribes of the Yavahẽ, Karayahi, and Šambioa, which [161] together may number about 4,000 persons. The first inhabit the [131] interior of the still completely unknown Bananal Island. We know [36] only this much about it, that in its northern part there is a large lake near which the three villages of the Yavahẽ are located. It has an outlet into the eastern arm (furo) of the Araguaia, at the mouth of which some of these savages were spoken to for the last 177 time in April, 1888. In the meantime no one has sought them out here, although they have indicated several times their desire to trade with the colonists. They badly need iron tools, which now come to them only rarely through the agency of the Karayahi. In the villages of the latter one sometimes meets some Yavahẽ. They do not like to leave their hiding place in large numbers, since they justifiably fear importing epidemic diseases.

361 The Karayahi live in 12-15 villages of various size on the west arm of the Araguaia in the region of the navigable stretch from S. José below the mouth of the Crixas to the region of S. Maria.

/7 cont./

36 Their northernmost settlement near S. Maria was attacked and
[648] completely destroyed in 1881 by the Kayapo of the left bank.
Since then they have not ventured far beyond the northernmost tip
of Bananal Island with their settlements. Their farthest excursions
go below S. Maria to the rapids of Joncon (i.e., it is at an end).

439 They perform important services for the traffic on the river by
felling wood for the steamers. As payment they receive axes and
knives, which they on their part trade to other tribes, such as the
[777] Yavahẽ and Tapirapé. Understandably, when steamboat transpor-
tation was established, care was taken from the first to stay on good
terms with the savages. The merit for introducing this excellent
relationship and maintaining it for 20 years belongs to the courageous
commander of the steamer, Sebastião de Freitas, who served so
well in exploring the Araguaia. It is thanks to his unselfish, kind
work that perhaps /8/ nowhere else in Brazil are the relations be-
tween the native population and the settlers so good as here.

To be sure, for the Karayahi the contact with "civilization"
[184] has not been without consequences. In comparison with the in-
dependent Šambioa, a certain lack of order and cleanliness in
their villages and less care and taste in their artifacts are noticeable.
On the other hand, a wealth of most interesting ethnological ob-
[126] jects are still present among them. The most important pieces in
the collection were acquired from them.

311 Their material position cannot be described as especially favor-
able. The lower riverbanks of their region are so exposed to floods
that they can practice agriculture only to a limited extent. They
[648] venture onto the higher left bank only temporarily, out of fear of
their worst enemies, the Akuã and Kayapo.

13 The third large Karaya horde is that of the Šambioa, about
[101] whom Castelnau brought back the first more detailed reports.
[361] They possess four rather large villages between the Pau d'arco rapids
[224] and the great Cachoeira de S. Miguel. Their hunting expeditions,
however, extend beyond the Cachoeira grande, in former times up
to the region of the Apinagẽs, near the present São Vincente, from
[172] where increasing settlement has scared them away. The rock
sculptures of the so-called Martirios Island between the Carreira

/8 cont./

131 comprida and Cachoeira grande are in any case the work of their
172 ancestors. Since the first Araguaia travelers already mention these "inscriptions" as documents of great age, the Karaya must have lived in these regions at least since the sixteenth century (see pp. 91 ff.).

439 Within the Šambioa region, where the river is no longer
[162] navigable for ships, there are no Brazilian settlements at present. The savages are therefore completely dependent on the barter trade with the few larger rowboats passing by four to six times annually or the small vessels which maintain communication with
[648] São Vincente. They deliver mainly hammocks, field produce, and chickens to the travelers, but have otherwise kept their full
433 independence. Living under far better conditions of existence than the Karayahi, they stand, as far as agriculture is concerned, on a higher level than even the civilized river-dwellers.

648 They live in most bitter enmity with the Kayapo tribes of the left bank, the Kradahõ /Cradaho/, Ušikriñ, and others. Many
[729] abducted women and children of the latter are found in their villages. On the whole, however, they are well treated, the children even adopted into the tribe without further ado.

The relationship of the Šambioa to the settlers has not always been peaceful. Nevertheless, Castelnau was already able to substantiate that these Indians did not deserve the bad reputation which they had among the Goyans at the time. The main guilt for the misdeeds which occurred is in any case to be sought on the side of the foreigners.

609 Their behavior was decidedly hostile in the seventies when the notorious Chief Roco attacked travelers on several occasions and massacred them.

Today it is only the inhabitants of the second village who receive strangers with hostility. Women and children are taken to
[911] safety, the warriors stand threateningly on the shore, armed with bows, spears, and clubs, and hardly condescend to barter. In the other villages our reception left little to be desired, once the fleeing women were successfully persuaded to return.

Šambioa

/8 cont./

609 Nevertheless, caution must be used in dealing with the Sambioa. To be sure, they will hardly dare to attack well-manned and armed boats, but, in view of the great distance from the landing place to the villages, the traveler who unarmed -- only in this way is he admitted -- visits their huts can get into a very dangerous situation in case of a sudden quarrel.

The reception at the landing places usually makes a most picturesque scene. The naked brown forms stream by in groups, [301] [309] many adventurously painted black and red, the face often daubed with a thick layer of soot, some with a decorative feather diadem on their heads, others with hair hanging down in a long braid and decorated with bunches of arara feathers fluttering in the wind. All [411] are armed with long spears decorated with feathers, clubs, bows, and arrows. The discussion is held in dignified quiet, without wild shouting, the new arrivals first showing the savages their firearms, and expressly any breechloaders /9/ or revolvers, which never fail to make a deep impression. The chief asserts time after time: Karaya amigo tori, ahi mentira não tem! The Karaya is a friend of the White (tori), here there are no lies! And the bartering begins immediately (Pl. IV /see p. 106/, 2).

Once one has won their confidence, the dealings become quite unconstrained, especially with the men and boys. The small children, and especially the young girls, are very shy and usually crawl into a corner of their hut, nervously covering their faces with their hands. A stranger is never troubled by beggars. Thefts, too, are exceedingly rare.

Language.

126 A rather extensive vocabulary, as well as a number of short sentences, was written down, from which, however, little of the grammatical structure of this idiom is evident. The extremely 194 unclear diction of the people, who hardly make any perceptible 126 movement of their lips, their inability to repeat exactly what was said, and finally the swallowing of the final syllables, favored by the abundance of vowels and lingual sounds, make linguistic reception uncommonly difficult.

/9 cont./

reception uncommonly difficult. It is certain that this language is related to no other Brazilian language known up to now, although odd word-similarities with Gẽs dialects do occur.

Its noteworthy peculiarity is the existence of separate men's and women's languages, as is found in like manner among the Guaicuru and Chiquitanos. Only a few words, however, are completely different; for most of them the form is merely modified unimportantly. For instance, where two vowels come one after the other in the men's dialect, a k comes between the two in the women's dialect. Thus:

rain ♂ biũ, ♀ bikũ, maize ♂ mahĩ, ♀ makĩ.

At times the women's word merely has one more syllable at the end, etc. Probably the women have merely retained an older form of the language. The native words printed in italics in the text are accented on the final syllable where something different is not expressly noted.

External Appearance, Clothing, Adornment.

According to their physical appearance, the Karaya represent one of the handsomer types among the tribes of Brazil. They are not particularly robust in stature, but rather are medium-sized and gracile; however, the slender body, the regularity of their limbs, the proud mien make them seem bigger than they really are. Their impressive muscular power, the elasticity and agility of their movements come to the fore especially in boxing matches, their most popular sport. The neck musculature is very strongly developed, as among all Indians, which makes them capable of carrying enormous loads with a forehead-tumpline.

The form of the skull is consistently hypsidolichocephalic, without especially prominent prognathism. The absence of eyebrow ridges make the face somewhat open. The eyelid, horizontal or slightly slanted, is remarkably small, but nevertheless does not lend the face a really Mongoloid appearance, because of the always very prominently projecting nose. The nose itself starts very far down.

/9 cont./

142 The bridge is narrow, markedly convex with a somewhat pendulous tip. The alae are usually somewhat drawn up, so that the round nostrils seem to be directed toward the front.

In size the women stand significantly behind the men, but are just as well proportioned. Their figures tend to be somewhat full in their youth. Almost all the younger individuals have uncommonly delicate hands and feet and a perfect form of the bust, but, like [853] all Indian women, they lose their charms very early; in particular the long breast-feeding causes excessive lengthening of the [481] breasts. In the case of older women, the weak development of the lower extremities and the waddling gait of the inwardly turned feet make an unpleasant impression.

The real skin-color of the Karaya is difficult to determine at first glance. Staying on the sun-scorched praias changes the bright yellow-brown of their complexions, which one can still confirm only under their large cotton cuffs and knee-bands, into a dark copper-
302 brown. Even this is not easy to see in the case of many individuals because of the /10/ body painting used to the broadest extent (Fig. 1 /see p. 17 /). People painted black or red from head to foot are not rare. Others combine the black or red color into patterns which almost give the impression of European clothing. Black line-drawings on the face and extremities are the most popular.

302 Used for body painting are:
386 1. Urucú (uarerið). Paste made from the red berries of Bixa
[824] orellana.

[824] 2. The blue-black dye (beðẽna) obtained from the seeds of the genipa (Genipa brasiliensis).

3. Soot. This is either simply scraped from the cooking pots and rubbed into the face or, mixed with genipa, it serves for diffuse painting of the whole body.

302 The line-decoration is put on with the fingers or little wooden
413 sticks, the diffuse coloring with a rag.

/10 cont./

302 The bristly or wavy black hair of both sexes is cut off straight above the eyebrows and hangs down in back over the neck. Dandies [301] wear a part about three centimeters wide up to the crown /Fig. 1 appears here/, let the short crown-hair stick up like a brush, and with cotton strings tie the part hanging down in back into a braid, at the roots of which the men sometimes tie a decoration of blue arara or black mutum /curassow/ feathers (ušiktamaru).

301 In the pierced ear-lobes both sexes wear sticks of cane 15-20 [304] centimeters long for everyday.

[814] The plug in the lower lip (anʒōŏ) is used only by the men. It consists of the light, flaky wood of the piuva tree and is either cut obliquely with a short point or runs out into a long, thin lamina hanging down on the chest (Fig. 2, b /see p. 18/).

Boys primarily wear, instead of this, small T-shaped pieces of shell (idžă) (Fig. 2, d /see p. 18/).

The most precious lip ornament, which is worn only on festive occasions, but otherwise is kept carefully wrapped in cotton, is a long, heavy, stone plug (manuterĕ) of hyaline or rose-colored quartz, the T-shaped end of which is stuck through the lower lip while the conical button hangs down (Fig. 2, a /see p. 18/). Of the four specimens in the collection the largest is 17.5 centimeters long.

301 /11/ These lip stones, of which only a few have reached
439 European collections, are not made by the Karaya themselves, but are bartered from the Tapirapé, the Tupi people on the like-
[135] named left tributary of the Araguaia. The mountain chains of the left riverbank, such as the Serra dos Cayapos, are rich in this material. A Kayapo stone plug acquired in S. Maria is shorter and runs out to a tapered, blunt end (Fig. 2, c /see p. 18/).

304 Tattooing is limited to the tribal badge which both sexes
619 wear on their cheeks: a blue ring 10-15 millimeters in diameter (auʒamanurĕ) just under the lower edge of the orbit.

515 On the whole the Karaya are distinguished by scrupulous care of the body. They bathe several times a day. Their hair is
302 always carefully combed. All the hair on the face and body is
[412] plucked out. Shears are now commonly used for hair cutting,
[237] whereas formerly piranha teeth were used for this.

/11 cont./

291 Clothing. The men go about completely naked, but tie the foreskin over the penis glans with a black cotton thread, like the end of a sausage (Pl. I /see p. 103/, 1). The women wear the nantŏ, [824] a kind of sash made of the bast of the jangada tree (Apeiba jangada). [289] /Fig. 2 appears here./ Softened in water and beaten and dried with flat stones, it acquires a high degree of pliability and a gleaming white, almost cloth-like appearance, very similar to the Polynesian tapa cloth made in the same way. A piece one span wide and 1 1/2 meters long is placed around the hips, both ends drawn be-

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Fig. 1. Body painting.

291 tween the legs from back to front and knotted below the navel, so that the ends hang down to the feet. When sitting down, the ends are thrown back under the seat (Pl. I /see p. 103/, 2).

This primitive costume is supplemented by various arm and leg bands which represent a special tribal peculiarity.

854 Soon after birth the lower arm and lower leg of the child are
291 wrapped with heavy black cotton cords (aʒoṅrubĕ), while a band five centimeters wide and likewise black is put around the body (uaitakaui) (Pl. VII /see p. 109/, 3 and 4).

/11 cont./

854 291 Some months later the broad, knitted cotton cuffs (dešï) are put around the wrists and ankles, while narrower bands provided with tassels hanging down in front are tied under the knee. The former are cylindrical, five to six centimeters wide, with thicker edges projecting out like a hat brim, the latter smooth and only one to two centimeters wide. With increasing growth these bands are gradually replaced by larger ones (Pl. VII /see p. 109/, 6 and 8).

291 The boys wear the ankle bands until after the lips have been pierced, the girls until they marry. The cuffs, which cover almost the whole forearm among the adults, are, like the knee bands, not taken off by either sex until after marriage, and by the women usually [30] not before the birth of the first child. Upon the death of one of the two spouses, the surviving one puts them on again.

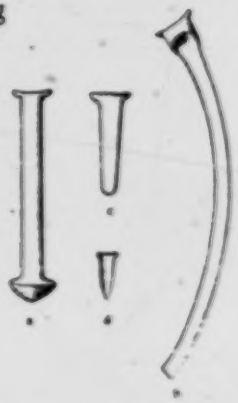

Fig. 2. Lip ornaments (1/4).

571 The sharp external division of single persons from married ones by such distinguishing marks is deeply rooted in the whole social life of this people, as we shall see later. Other ornamental objects will be discussed below.

291 Also to be included among the articles of clothing is an object quite peculiar to the Karaya, the "riiõ," incorrectly called "rede" (hammock) by the Brazilians and also designated as such by Castelnau and Martius (Pl. VII /see p. 109/, 1).

[858] This cotton plaiting looks very similar to an actual hammock, to be sure, but it is not used as such and is not hung up at all, not [513] even having any cords for this purpose. It serves, rather, as a cloak by day and as an underlayer at night when sleeping on the ground.

/11 cont./

291 ground. One end is drawn hoodlike over the head, while the other covers the seat. Thus the riiŏ is really part of the national costume.
[524] One sees, not only the adults, but also small children /12/ parading about with it, and even the little clay dolls of the latter are not
854 without it. Mats hung up by strings are used only for cradles for the newborn.

171 The question as to how the Karaya came to have this original
352 article of clothing is of great ethnographic interest. It is well-known that a large part of the Brazilian tribes does not use the hammock. These are chiefly the Gẽs nations occupying the entire eastern part of the country, such as the Kayapo, Akuã, Kaingan /Caingang/, Botocudo, etc., as well as the Bororo corresponding to them throughout, not in language, to be sure, but in their way of life, usage, and customs. They all sleep on the ground or on wooden frames.

Of the other tribes using hammocks, the Karaib /Carib/ make them out of cotton, the Nu-Aruak out of palm fiber.

This situation is so characteristic that the presence or absence of the hammock for a people, as well as the method of making it, is decisive for their ethnographic classification.

[513] Only the Karaya cannot be fitted into this scheme, because they make cotton hammocks, to be sure, but sleep in them on the ground.

[177] This permits one to conjecture that they only recently adopted the "rede" from another people and did not want to give up their old custom of sleeping on the ground (1).

1. Therefore the anonymous author of an old travel report in Revista trim., Vol. 25, p. 251, states correctly: "These Indians sleep on their redes and the same rede serves as a blanket. This idea is neither innate nor did it arise out of necessity. They learned it from someone." /Translated from the Portuguese./

/12 cont./

286 177 [283] They most probably owe their mat to the civilized Brazilians. Insofar as the latter use hammocks at all, they make them out of cotton. Now Pinto da Fonseca says (op. cit., p. 387) that the Karaya used cotton only for making fish nets and bow strings, but were unacquainted with the art of weaving. He himself made them a weaving apparatus and instructed the women in this skill.

[184] This would agree with the fact that still today the Yavahẽ of Bananal Island, among whom Pinto undertook his first civilizing attempts, are designated as the most skillful weavers. The uncommonly firm, taffeta-like, woven "rede" in the collection is supposed to be Yavahẽ work. A visit among them would definitively settle this interesting question.

293 [285] 824 Also to be mentioned here as a noteworthy elaborate piece belonging to the Karaya are the eyeshades (ãodi) plaited out of uaguassú palm leaves, with which they protect themselves from the blinding reflected sunlight while walking over the sandbanks (Pl. VIII /see p. 110/, 10). They have not arrived at the construction of protective apparatus of the type of the Eskimo snow-goggles, but they prize European dark glasses.

[197] The adding on to the eyeshade to make a complete top-hat (taã) is probably to be traced back to European influence. There were two specimens of it in all.

Settlements, Houses, and Domestic Animals.

621 361 The Karaya do not live in small troops of two or three families, as the forest Indians of Amazonas and the rude hunting nomads of the coastal region do, but always in larger communities. Only the southernmost Karayahi are forced by the lack of means of subsistence to divide up somewhat more. In the vicinity of S. José during the dry season one continually meets small bands of eight to ten persons. The farther one comes downstream, the more populous their camps become. Some of them may number at least 150-200 inhabitants.

342 [824] The Karayahi huts erected on the sandbanks usually consist of large buriti-fiber mats stretched over pole frames, standing about without any order, like gypsy tents (Pl. III /see p.105 /, 2).

/12 cont./

342 184 Only rarely does one see among them the characteristic solid house-construction of the Šambioa and then only in smaller 351 364 dimensions, without any particular care in the construction. Since all the scraps are simply strewn on the ground, the refuse gradually [136] becomes unbearable. The vermin multiplying in large numbers, especially the sand fleas, finally force them to abandon the place. 342 In the rainy season the Karayahi move into stronger, buriti-leaf [361] covered, open ranchos on the high bank, which do not in other respects differ in form from those customary among the Brazilian population.

/13/ The "summer huts" of the Šambioa are very much more [184] carefully and neatly built. Here the greater diligence, industriousness, and the comfortable well-being of the free son of the wilderness are manifest, in contrast to his "tame" tribal brother vegetating in oppressive conditions and dependent on civilization. [361] Not in disorder, but in long rows, forming real streets, these houses with their impeccable cleanliness make an uncommonly friendly and comfortable impression (Pl. IV /see p. 106/, 1, and Pl. V /see p. 107/).

621 In the first Šambioa village we counted 60 huts, in the second 30, in the third 45, and in the fourth 90, each of which is inhabited by one or two families.

The individual villages are distinguished by special names.

342 The basic form of the house is rectangular, the narrow side [335] with the door faces the street. The frame consists of three or four flexible poles on each side carried over forked supports and held together with those on the opposite side by means of cipos, thus /Fig. 3 appears here/ forming a boat-like, arched roof, which is further supported by some vertical poles set in the ground in the long direction (Fig. 3 /see p. 22 /). These, as well as the forked supports, are connected with one another by as many strong horizontal poles as are necessary. Thin laths are placed lengthwise [824] and parallel to one another on the outside over the ribs of the roof and serve as supports for the strong pinnate leaves of the uaguassú palm (Attalea spectabilis), which, in several layers, form a fairly waterproof roof. Their leaf pinnae are also entwined with one another into a very solid plaited work. These plaitings serve

/13 cont./

342 principally to close off the narrow sides. To the right and left of the door are planted two high poles which give the palm-leaf layers of the front side more solid support.

352 The interior furnishing of the houses is rather simple. Part
[513] of the floor is covered with buriti mats which also serve as an underlayer for sleeping. A smooth wooden cylinder pushed under-
353 neath represents the pillow. The various storage baskets, the
[415] containers for ornamental feathers, the finished feather orna-
[237] ments, bottle gourds, and other things hang from the horizontal beams. Bows and arrows
[342] are stuck in the rafters. Lances and clubs stand in the corner, always at
352 hand. Some sledge-like
415 stools, as well as pots and gourd /cuia/ bowls of varying sizes complete the household equipment.

Fig. 3. Hut construction.

341 At some distance from the village is found the somewhat dif-
[532] ferently constructed "medicine hut," where the mysterious dance masks are stored. It has the form of an ordinary rancho, with a steeply sloping roof, and is tightly closed on three sides, whereas
[184] the side facing the village is wide open. Female creatures may not venture near it.

[114] Castelnau already makes mention of it. Couto Magelhães in his first report speaks of a hut which serves as an arsenal for storing weapons. Nothing of this sort is known to me. Evidently he means by it this mysterious sacred place whose true purpose no one wanted to reveal to him. We shall return to it in the following.

825 It is also noteworthy that in front of two Šambioa villages dead king-vultures (Sarcoramphus papa) with outspread wings were fastened on a high frame of poles. They are probably supposed to scare away demons in the manner of the bird figures carved out of wood in front of Malay villages.

/13 cont./

231 Domestic animals. In a description of the Indian house
825 its animal fellow-lodgers must not be passed over. A genuine Indian still-life is inconceivable without them. The naïve joy of primitive man in animals and their behavior is expressed in his care for them. He considers the animal as
[181] his equal. The feeling of solidarity, indeed, of relation-
[538] ship with the animal world, which expresses itself in tribal tales and a rich treasury of animal fables, is a principal characteristic trait of the Indian national-spirit. This at the same time explains the often stressed contradiction that the savage Indian, in spite of his astonishing ability to tame the wild, timid animals of his country, has never brought this to the actual breeding of domestic animals in our sense. The animals are captured young and reared, but only to please themselves, for entertainment, out of joy in associating with them, not in order to make them useful. Therefore they
235 are not mated. Even the domestic chicken, which the
171 Araguaia tribes have had for a long time in a domesticated
[261] state and which multiplies in great numbers, is not, as a member of the household, /14/ used for food, nor are its
[439] eggs (1). In recent times, however, it serves as a trade item

[13]

1. Im Thurn, Among the Indians of Guyana /Guiana/, p. 265, reports the same thing.

in the trade with the commercial travelers, who sell the poultry in the first settlements of the province of Pará at a great profit.

231 Of the imported domestic animals, dogs and cats are already widespread. On the other hand, the pig is absent, but, in contrast, it is raised and traded by preference by the Kayapo tribes.

235 A large Šambioa village is always at the same time a kind
825 of menagerie. The bird kingdom is most noticeable. The largest and most colorful birds are made use of, at least insofar as they must give up their feathers for feather ornaments.

/14 cont./

235 825 The proud araras perch on the roofs everywhere as constantly alert watchmen, greeting the stranger from afar with their deafening shrieks. The large, dark hyacinth-blue Macrocercus hyacinthinus is characteristic of the ornis of the Araguaia and always represented, furthermore the blue-yellow M. macao, as well as, although rarer, the scarlet M. militaris. Of course, the smaller green species of parrots at all possible age levels are also present.

Ornamental feathers are also provided for them by the herons and storks, as well as by the gleaming white Ardea egretta, the majestic, black-headed giant stork Mycteria jabiru, and the roseate spoonbill (A. cochlearis).

In addition one sees in the most colorful confusion the various species of ducks, grebes, boatbills, ostriches, curassows, etc.

Many of these birds are artificially adorned. Those with white feathers parade about in red paint; small feather tassels are tied to the wings of others (2).

[232]

2. The Karaya also know how to change the color of the birds artificially, in particular making the feathers become yellow-colored. No details concerning the method used for this, however, could be learned.

231 The mammals captured young become extremely tame. They are either suckled by dogs, or the women themselves take them to their breasts. The commonest types of monkeys are Ateles, Cebus, and Hapale species, of rodents capybaras and agoutis. The peccary takes the place of the domestic swine. In the fourth Sambioa village we even saw a full-grown tapir wandering about.

Finally, of the reptiles there are tortoises, lizards, and young alligators. The latter, tied with a cord around the body, lie in the warm pools of the praias.

/14 cont./

Way of Life. Food and Its Preparation

433 Like most South American tribes, the Karaya are first of all fishermen, but, in addition, carry on a not insignificant agriculture.
226 [221] The principal season for fishing is the dry months from May to October, when the larger fish strive toward the deeper parts of the river, the so-called poços, which are formed in particular above the small rapids and the masses of rock projecting out here and there.

The fish kingdom of the Araguaia, in all of the middle course, already bears throughout the character of the fauna of Amazonas. The giant three-meter long pirarucú/arapaima/ (Sudis gigas) is common everywhere, as is the electric eel (Gymnotus electricus) and the thick-bodied pirarara (Phractocephalus discolor) armored with its strong shield of bone. The poços abound with cannibalistic piranhas; in the shallow places along the bank the no less feared thornback, buried in the sand, lies in wait for its prey.

[262] Prized as the tastiest fish are the blue-grey spotted pintado (Pimelodus sorubim), reaching up to two meters in length, the matrincham /Caracinidae/, the tucunaré (Cichla temensis), the trahira (Macrodon), and various species of the pacu (Myletes). Certain fish, particularly scaleless ones, are not pursued because of superstitious fear, and likewise the fresh-water dolphins, [225] present everywhere in great numbers. Tortoises and their delicious eggs, however, are hunted all the more zealously.

At high water, when the fish are no longer easy to get in the clay-yellow flood, the many lagoons along the river provide the most productive fishing places. They form large natural traps for the larger species, in which they can easily be isolated.

[439] /15/ Whereas formerly the fish were killed almost exclusively with an arrow, angling is now used more and more, since hooks are imported in large quantities. In many places, however, angling and net fishing cannot be done because of the countless piranhas whose teeth cannot be withstood by any line or net.

/15 cont./

226 Smaller fish are caught in weir baskets (adžuriă), larger ones in stockades or peculiar traps made out of vines (deaurärŏ) which do not know from personal observation.

433 Hunting, in contrast to fishing, plays a much lesser role than those who view all Indians as purely hunting peoples without 224 further ado are inclined to believe. Larger, huntable game is 262 quite sparingly represented in tropical South America and, in view of the lack of firearms, difficult to obtain. In addition, superstition often forbids eating the meat of precisely the largest and most common species. Thus, the Karaya scorn the tapir. Their principal booty is the monkeys common in all the forest along the shore, wild pigs, small rodents such as agoutis and pacas, and furthermore the small camprehe. In the lagoons and marshes of the patanaes the musk duck (Anas moschas) present in large numbers provides excellent food for them.

241 Agriculture. The great distance of the plantings from the [262] villages prevented a visit to them. Judging by the wealth of vegetable foods among the Šambioa, their agriculture seems to be on a relatively high level. The "savages" have in this respect outdone their civilized neighbors by far. In general, [177] iron agricultural implements have already supplanted the original ones.

The most important cultivated plant is manioc, of which both the more nourishing poisonous species (M. brava) and the less productive, but immediately edible aipim (M. mansa) are grown. The freshly cleared, dry forest soil of the higher banks is especially suitable for this kind of cultivation.

[273] Next, maize comes into consideration as a grain product, which is used less in substance than for the production of fermented beverages.

Sugar cane flourishes on the lower shore-land. During the dry season one sees the seedlings planted on the sandbanks [249] everywhere for the next season. Special devices for pressing out the juice are not in use.

Of the legumes there is found among the Šambioa small brown beans (Dolichos chinensis), as well as peas (komonara) imported from Pará.

/15 cont./

241 Cara tubers /Dioscorea/ are grown in large quantity, excellent quality, and in various species. Most commonly one sees the huge egg-shaped pé d'anta (Cara brasiliensis) with a white cut-surface, as well as a smaller one with an almost violet cut-surface.

228 [242] The wild food plants and fruits which the river forests and camp-woods supply constitute a desirable change. These are primarily palm fruits, such as the nuts of the uaguassú, the pineapple-like fruits of the buriti (Mauritia vinifera), and various small species of coconut; furthermore, the wild acaju tree, the jaboticaba, the pitanga /Surinam cherry/ the oily piquia (Caryocar brasiliense), various Bromeliaceae, and, finally, the finest fruit of the campos, the mangaba (Hancornia speciosa). One sees the latter, however, much more rarely than in the Xingu villages. The tree does not seem to be planted as it is there.

[229] [239] It is noteworthy that the orange, which flourishes extremely well here, is not cultivated, although the Indians esteem it most highly. Only rarely do they undertake week-long journeys to the Brazilian settlements to trade for these fruits. A principal goal of such excursions is the site of the old, now abandoned mission and military post Chambioas, just above the rapids of S. Miguel, where rather large stands of this noble tree have maintained themselves. Cacao, too, was formerly obtained from there.

Still to be mentioned is the honey of the countless species of wild bees, the collecting of which presents no difficulties since the animals are entirely stingless. The black wax, which [237] is stored in large, round, inch-thick disks, is used in Indian industry as a glue.

249 The only luxury item of the Karaya is tobacco (koti). It is a Nicotiniana, but not N. tabacum, of a mild quality. The dried leaves are stored (see p. 40) in large rectangular packages plaited out of palm-leaf strips and are pulverized between the 176 hands for use. /16/ The fruit capsule of the jequitiba tree 814 (Hymenaea sp.), filed smooth on the outside, serves as a pipe

/16 cont./

276 824 (arikoko). One specimen in the collection is carved out of wood in its natural form (Fig. 4 and Pl. I /see p. 103 /, 1).

252 Preparation of food. Directly in front of the house door is found the cooking place, surrounded by low pole frames on which the squeezed manioc is dried. Large earthen pots stand on stones [364] or clay supports over the fire. The ground around is littered with [136] scraps. These heaps are the breeding places of annoying gray flies (the so-called mosca da aldeia), which sting badly and, when they get out of hand, necessitate abandoning the place.

[462] Untiringly the women are busy throughout the day with dragging in the field produce and firewood, the preparation of manioc, pounding maize, opening palm nuts, and the careful supervision of all the culinary processes, in which the Indian housewife, despite the simplicity of the materials, knows how to achieve a relatively great diversity.

[876] ←

Fig. 4. Tobacco pipe (1/4).

372 824 Fire is still made wholly in the original way by means of the drill (hädä). It consists of two sticks. The thicker one, wood of the urucú plant, is fixed on the ground after a shallow cavity provided with a deep cut at the side is made near one end. Then the point of the second, thinner stick of taquara /Chusquea sp./ is set in this and is twirled between the palms with strong pressure until a hollow is formed at this point, out of which the glowing dust flows through the notch at the side and can be collected. Thus the procedure is precisely the one illustrated and described by Im Thurn (op. cit., p. 258). As in the method used by the Warrau /Warao/, no special tinder is needed. The pulverized wood itself supplies it. To kindle a livelier flame, dry strips of palm leaf are mixed with the easily flammable red resin (tamararu), which is like sealing wax, and then lighted.

/16 cont./

372 Naturally the Karaya try to maintain the fire as long as possible and make a new one only when necessary. On longer boat trips glowing pieces of wood are always taken along on a bed of sand.

252 Meat and fish are roasted on a spit over a hot fire or laid directly on glowing coals until the uppermost layer, or the skin, is completely charred. The ashy parts of the latter, in combination with the reserved juice, make the use of salt unnecessary to a certain degree. Only the Karayahi have begun to become [DK3 317] accustomed to European salt. Salty soils, such as are found in the campos at the so-called barreiros /clay pits/, as well as the ash of various woods, must serve as substitutes. Fish are probably also boiled.

Corn on the cob, aipim roots, sweet potatoes, and some palm fruits are likewise roasted over the fire.

The preparation of manioc is much more primitive than among the Xingu and Amazon tribes. The roots, provided with [412] deep cuts, are put in water for several days for maceration, then freed of the skins with knives or sharp shells, and pulverized on the grating board (ǎranǎ), a biconvex board about three centimeters thick, with several rows of short buriti thorns in the middle (Pl. VIII /see p. 110/, 4).

[415] The pulverized mass is pressed with the hands, probably also with the aid of stones, to remove completely the poisonous juice, the largest part of which has already been taken out by the maceration, and then, washed and drained in peculiar little baskets (uäriri, see p. 41) plaited out of flexible cipos, dried in the air. By drying it in shallow pots one thus obtains the "water flour" (farinha d'agua) also generally widespread on the Amazon. Because of fermentation during the maceration, it has a slightly sour flavor, but can be kept much longer than the "farinha secca" /dry flour/ of trade, made out of the fresh root. This type of preparation, however, does not seem to be the original one practiced by them. More often, in accordance with an old national custom, the dried mass (puva, beerŏ) is baked in large loaf-like lumps after several washings. Finally, small flat

/16 cont./

252 cakes (beijus, ibrã̃jeko), likewise roasted in pots, are made from the freshly treated root.

203 In combination with maize, manioc flour is also used to make their most popular beverage, uierõ̃. Pounded maize is poured into the boiling manioc and stirred well. /17/ When it is sufficiently soft, the mixture is allowed to cool. Then the settlings are chewed by the women in true Indian fashion, whereby the whole thing turns sour and ferments after standing for several days. A sourish beverage something like water gruel is produced, to which honey or sugar-cane juice is sometimes added. The effect is slightly intoxicating.

415 The kitchen utensils are simple, but nevertheless somewhat
417 more complete than, say, among the Xingu tribes. Besides earthen
[239] pots and gourd containers, as well as mussel shells of the Anodonta and Hyria avicularis serving as spoons, there are already real spoons made of wood or clay (cf. Fig. 5 /see p. 38 / and Fig. 14 /see p. 51 /).

264 Etiquette demands that everyone eat by himself, turned away from the others. Anyone who transgresses must endure the ridicule of the others.

Tools and Implements. Industry and Skill.

197 The industrial activity of the Karaya no longer presents a wholly unclouded picture inasmuch as the original tools have been supplanted more and more by imported ones.

412 No details are known about the form and material of their
172 old stone axes. Among the petroglyphs of Martirios Island, however, which undoubtedly are to be ascribed to the ancient Karaya, one sees human figures depicted with stone axes in their hands (see p. 94). The same form is exhibited by a stone ax of unknown origin in the Trocadero Museum in Paris, the handle of which is wrapped with the plaiting in zigzag and cross patterns characteristic of Karaya work. Possibly the piece came from the Castelnau expedition.

/17 cont./

417 Today the primitive tools are limited to those which Nature
237 provides for specific purposes, such as scraping knives of mussel shells, chisel-shaped implements made of rodent teeth, flat stones for pounding bast cloth, the coarse bony tongue of the pirarucú as a rasp, etc.

178 Despite widespread use of foreign tools, the industry of this people has completely retained its national character. Fortunately, among the Karaya, there is still no question of any decline in it such as almost always sets in as a consequence of the introduction of European products, as is well known. Fitness, beauty of form, and care in execution are still characteristic of their work.

501 Canoe construction is on a rather high level, although the method of production is relatively simple. The boats (aunõ) are long narrow dugouts with the front and back parts extending equally far and somewhat sloping at the tips. Given the many shallows of the river this form is the most efficient, since it facilitates the landing and launching of the vessel (Pl. IV /see p. 106 /, 2).

396 The material is the straightest possible trunk of the ipiuba
824 (Tecoma sp.) or jatoba (Hymenaea sp.). Since the forward part is from the lower, the back part from the upper section of the trunk, the canoes are usually somewhat broader in the front than in the back. The hollowing is done with an ax and aided by fire. Since the cavity of the boat is not artificially widened by special manipulations such as Im Thurn describes (op. cit., p. 293), but rather the original diameter of the trunk also determines that of the boat, the canoes are usually disproportionately narrow in proportion to their length and tip over easily. They
501 are smoothed over inside and outside with great care. Arrangements for sitting are not present. There are set in on the other hand, rows of short crossbars, which, fixed a few inches above the bottom, protect any cargo from getting wet.

The oars (nahere, Pl. VIII /see p. 110/, 1-3) are of excellent workmanship. They are 1 1/3 to 1 1/2 meters long, half of which is taken up by the handle provided with a cross-grip. The blade is straight, leaf-shaped, 15-20 centimeters wide, and runs out at the bottom into a lancet-shaped, offset tip. Elegant

/17 cont./ Elegant

50] oars are painted black. The middle third of the blade is covered
[531] by a decoration made up of black zigzag lines and dots on a white background (see p. 49).

411 The weapons of the Karaya are still the original ones throughout.

The bows (suahĕtĕ) are of various sizes according to the age and strength of the owner. The longest of the collection measures 220 centimeters, the shortest child's bow 70 centimeters. They
[824] consist in part of the wood of the brejauba palm (Astrocaryum sp.) or the so-called pau d'arco (Tecoma sp.). The front side is usually somewhat smoothed down, the ends tapered with thornlike, offset tips (Pl. VI /see p.108 /, 1).

411 /18/ The string (mahūga) and the way it is fastened show
284 certain peculiarities similar to those found among the Guiana
824] tribes. The material is embira bast (Malvaceae sp.), the leaf fiber of a Bromelia (caraguatá) or that of the pati palm (Syagrus botryophora). The length of the string twisted from it exceeds that of the bow by six to eight times. Of a appropriate thickness at one end, it tapers more and more toward the other, finally ending in a thin thread. The strong end is wound around the upper tip of the bow. From there the string goes directly to the lower end and along the front side of the bow upward to about the middle. Then it runs back again and is wound fast around the lower part of the bow with its thinner end. The last, thread-like part hangs down, decorated with a feather tassel.

In order that the wound end does not slip up, it is wound at the place of the curve with a layer of maize leaves which are tied fast with black cotton cords. Sometimes the ends of the bow are also wrapped with thin white threads below the tip. A similar, but looser cotton binding ties the part of the string running on the outside of the bow to the bow wood. This prevents too great a strain on the string. If the upper end of the string breaks, a replacement can easily be brought up by unwinding from below. A break at the lower end is not easily possible because of the counter pressure present there.

/18 cont./

411 The form of the arrows (uehẽ) is very manifold.

The shaft of the arrow consists of two pieces, a lower one of cane and the one inserted in it of wood. The latter bears either a special tip or, sharpened and correspondingly shaped, serves in some way as one itself.

In general the length of the cane shaft amounts to two-thirds of the length of the whole arrow, and that of the wooden shaft one-third.

411 The feathers of the lower cane-end are always placed so
339 that their uppermost tip, wound around itself, lies at the level of the notch. The quill describes a 1/8 to 1/4 turn around the shaft. The heavy arrows, especially those provided with a broad cane tip, usually have a heavier winding of feathers.

Through the twisting of the feather tip, the outer feathers of the quill are sharply bent outward. The inner feathers are cut off short in order to lie closer to the shaft.

In the case of many arrows the lowest piece, which bears the notches and feathering, is separately inserted into the cane shaft. Probably the original arrow end was split here during the cutting or bending the bow and was supplemented by an insert.

411 The feathers are tied with black cotton strings, between
339 which are usually placed small red and yellow decorative feathers.
784 The attached pieces are held together by waimbẽ (Philodendron
[531] sp.) bast bands. The feathered part of the cane end often has
824] crossbands touched up with red lacquer (tamararu).

411 The following arrow types are represented in the collection:
[126] 1. War arrows, with point made from the tail-spine of a thornback, 150-180 centimeters long, two-thirds of which makes up the cane shaft. The spine, six to eight centimeters long and supplied on both sides with countless small barbs, is tied to the wooden shaft with thread and wax in such a way that the lower part projects as a long barb. The wooden shaft itself is painted with red lines, wavy lines, and dots (Pl.VI/see p.108 /, 8).

2. War arrows with cane tip cut in the shape of a knife, related to the Bororo arrows in their form. Total length 140-160 centimeters, of which the cane shaft takes up only one-third. On the upper end of the 3/4 centimeter thick wooden shaft made

/18 cont./

411 of smoothly planed jeriva palm wood, the knife-shaped taquara splint, 30-40 centimeters long and 10-30 centimeters wide, is tied with waimbē bindings (Pl. VI /see p. 108/, 9).

On one specimen the short cane shaft is decorated with plaiting in simple rectangular patterns.

3. Hunting arrows with bone points (from the tapir and deer), otherwise of the same length and execution as No. 1. They also have red painting on the wooden shaft.

4. Hunting arrows with point of bird bone. Cane shaft two-thirds, palm-wood shaft one-third of the total length of 160-170 centimeters (Pl. VI, 4).

5. Fishing arrows, whose ends of palm wood serve at the same time as points, 150-160 centimeters long.

6. Hunting arrows with knife-shaped palm-wood tip which makes up one-third of the total length of 160 centimeters (Pl. VI, 2 and 3).

7. Arrows with simple cane shaft, which bears a wooden cylinder instead of the point, to catch smaller mammals alive. Length 123-137 centimeters. Around the feathered shaft part a black band-decoration runs spirally (Pl. VI, 5).

8. Children's arrows occur in three types. The simplest are split leaf-stalks of the uaguassú palm, 90-95 centimeters long and weighted with wax. Others 140 centimeters in length are sharpened cane sticks. Finally those that are 150 centimeters long with a pointed wooden end are more finished.

Weapons for hand-to-hand fighting are clubs (hãte) and spears (tonãri).

Of the former there are two forms:

1. Flat, shovel-like clubs. A quite crudely worked specimen with slightly curved hand-grip and oval blade was obtained among the Karayahi.

I am grateful to Dr. Leite Moraes of São Paulo for two excellent pieces of this type.

The war club of Chief Ambura (Village IV of the Sambioa) is a showpiece of the Indian weapon industry. It is 165 centimeters long, of hard Tecoma wood. The grip, from the knob [531] of which two black tassels decorated with snail shells hang, is

/18 cont./

411 [53] wrapped with decorative plaiting in a lozenge pattern. The four-sided, prismatic blade, which broadens towards the bottom and has sharp edges, runs out into a lancet-shaped point (Pl. VI /see p. 108/, 11, 12).

/19/ The palm-wood club of the Šambiao chief Roco (Village I) is of similar form but much smaller (121.5 centimeters long). Its blade has an elliptical cross-section. The plaiting pattern is simpler.

On both the plaiting is tied on the lower part by a broad red cotton binding ending in tassels.

2. Round clubs of various lengths (95-137 centimeters).

They are stick-shaped with a knobby, broadened end-part which runs out into a flat knob. The handle end also has a knob-like projecting part.

They are either smooth or, more often, provided with longitudinal grooving, which sometimes extends over the whole length of the weapon, sometimes only over the lower part. On the most beautiful specimen the grooving is interrupted on both sides by a smooth strip one centimeter wide, in which small holes are sunk at finger-width intervals (Pl. VI /see p. 108/, 13).

Finally, the 2-2 1/2 meters long, feather-decorated thrusting lances (Pl. VI /see p. 108/, 10) are part of the war armor. [237] The shaft is of palm wood, the 15-20 centimeter long tip from the thigh bone of the jaguar or deer; below the beginning of the latter, two long dangling feather-tassels are tied on with cotton [531] bindings. On the larger spears the whole upper third of the shaft is surrounded with plaiting in zigzag patterns (snake decoration). Small red feather wreaths encircle it at the top and bottom.

[191] Arrow thrower (throwing board) (kaobí). After we had found this instrument, almost forgotten in South America, still in use among the Xingu tribes of the Kamayura, Auetö, and Trumai, I was surprised to find it again in exactly the same form on the Araguaia. Only its execution is somewhat cruder. The stick-shaped part with the bone hooks set in it is round in the upper third, the rest worked into a hexagon.

/19 cont./

411 Of the three specimens the largest has a total length of 72.5 centimeters, of which 14.5 make up the handle (Pl. VI /see p. 108/, 6). Moreover, there is a children's throwing board 38.5 centimeters long.

[824] The arrows thrown (kâura) are 150-180 centimeters long, unfeathered cane pieces made of uba (Gynerium saccharoides) with inserted, 12-20 centimeter long end-knobs of palm wood, which are covered with a thick layer of wax. Thus they should be considered only as sporting equipment. That tradition still knows them as weapons, however, is shown by the legend given on p. 85 (Pl. VI /see p. 108/, 7).

323 Ceramics. The art of making pots, practiced exclusively by the women, is not especially developed. Although the technique leaves little to be desired, the forms are rather simple.

[517] An artistic desire to reproduce natural objects, animal shapes, etc., as among the Xingu tribes, is not expressed in them. Everything is reckoned more in terms of the practical.

As almost everywhere in South America, the vessels are made without a wheel by putting rolls of clay over one other circularly or spirally. By patting with the dampened hand and continuous smoothing with pieces of bone and mussel shell, the pot finally reaches the desired shape and strength.

[113] According to Couto Magelhães (Archiv. do museu nac. Rio, p. 77) the ash of certain vines is mixed with the clay; their silica content makes it more resistant.

According to further information from the above observer, the firing of the pots is done, after superficial drying, in a peculiar manner. A hole is made in the side of an earth termite nest, and it is heated. The vessel is put in, and under it there is made a second opening communicating with the first one, with a fire maintained in it. A third opening at the top serves as a chimney.

415 106 The collection shows the most important, but not the largest types of vessels that occur (Fig. 5 /see p. 38/).

/19 cont./

415 1. The most common form can be described as two truncated cones with their bases touching. A tall model with a narrow opening and a shorter one with a wide opening are in use.

2. Wide open, deep bowls of similar basic form serve as cooking pots.

3. Flat, round plates, perhaps imitated from European forms.

4. Low elliptical double bowls with a partition running lengthwise.

5. Cylindrical pots with bent or projecting rim.

[191] 6. Small bowls (uatiui) with three feet, used especially by children; an analogous form is found in Ecuador.

7. Clay spoons.

The vessels do not have handles; instead bast cords are wound around the neck of the pot or drawn through the edge.

[824] The gourd bowls (ũĭa) (fruit of Crescentia cuyete) also belong among the vessels. They are not found here in the size and diversity of form as among the Xingu /20/ tribes by far. On the other hand, they are much more carefully prepared and dried, and possess incomparably greater durability. They are usually [531] blackened inside and out and provided with engraved decorations (Fig. 6 /see p. 38/ and Fig. 10 /see p. 47 /). Painted gourds, like those of the Xingu tribes, do not occur.

415 In their natural shape, i.e., not cut through and provided
534 with a round opening only at one pole, and also with hanging cords (Pl. VIII /see p. 110/, 7), they serve as bottles or containers for smaller /Fig. 5 appears here/ objects, such as seeds, decorative feathers, and such things; with a wooden handle and the seeds left inside, or pebbles, they serve as a dance rattle (uărŏ). [531] As such, they are often decorated with bands of feathers hanging down (Pl. X /see p. 112/, 1 and 2). /Fig. 6 appears here./

285 Plaited work, in view of the inexhaustible wealth of plant material which the bounteous nature of South America puts at the disposal of the savage primitive inhabitants, occupies the most prominent place in Indian home industry. Actually it forms the yardstick of the culture of these tribes. The Karaya are second to no other nation in this art, but their works are distinguished

/20 cont./

285 less by decorativeness than by practicality, care in execution, and diversity of form.

[824] The leaves of the uaguassú and buriti palms serve them for making mats. The diagonally plaited leaf pinnae of the former provide, as was mentioned above, an important material for

415

Fig. 5. Types of clay vessels (1/6).

[531]

Fig. 6. Gourd bowl with decorations.

285 house construction. These simple mats are also used for floor covering; because they are so easy to make, they are usually put together at the moment of need.

The true mats (esteiras), which are used as an underlayer while sleeping and as tent roofs, are made from the finely divided fan-leaves of the buriti palm. The tender fibers, split lengthwise, are always stored for use in braidlike plaited skeins.

/21/

285 Long parallel bundles of them are held together by twisted threads running through them in pairs. A single, continuous weft string is drawn through the whole. Where the string bends at the edge of the mat for the next woof, there are alternating loops, by which the plaiting is hung up. The woofs are placed at intervals of about three centimeters. The dimensions of these uncommonly durable, soft, and flexible mats are often very considerable. The two specimens in the collection are fan-shaped, almost twice as wide on one end as on the other. The length of the plaited part of the larger one amounts to 196 centimeters, and an unplaited width of 58 centimeters is left over. The width measures 135 centimeters on top, 234 centimeters on the bottom.

If a Karaya must remain standing for some time on the scorching hot sand of the praias, he protects the soles of his feet with a small mat of similar execution placed under them. The corresponding piece in the collection is plaited with black embira bast in a complementary pattern (Pl. VIII /see p. 110 /, 13).

[824] For basket plaiting, besides the palms named, the smaller Mauritia species, carandasinha, split taquara cane, flexible cipos, as well as the so-called arimbamba, various species of vines, split maranta stalks, etc. are also used.

[482] 1. For transporting larger loads huge carrying-baskets (behåra) are made by simply plaiting two uaguassú leaves together. They are laid parallel to each other so that there is an interval of 30-40 centimeters between the ribs. The leaf pinnae, turned toward one another make up the back wall of the basket in diagonal crossing; those lying toward the outside, knotted one under the other on each side, make up the side parts. The bottom is formed by tying together their lower ends. The length of such a basket, supplied with strong carrying cords, can amount to three meters (1).

1. Concerning a quite similar utensil on the Congo, cf. Smithson. Reports, 1877, p. 287, with illustration.

[482] 2. The same palm provides the material for the round carrying-baskets (torã). The edge consists of the middle rib split

/21 cont./

285 lengthwise. The sides and the double bottom are formed by the leaf pinnae crossing twill-like (Pl. VIII /see p. 110/, 17).

3. Rucksack-like bags with cords to hang them up (mansi) are made out of buriti leaf-fibers. Black waimbē strips are plaited in longitudinally (Pl. VIII, 15).

4. The elastic, bottle-like baskets of buriti leaf-strips in twill plaiting (moti) present a peculiar shape. In the smaller specimen the expansibility is increased by tying a row of new leaf-strips below the neck, which are knotted to each other above the base strips (Pl. VIII, 9 and 11).

[415] 5. For the storing of feather ornaments and the like, there are the double baskets of uaguassũ pinnae in an elliptical shape. They consist of two completely equal halves, one of which is pushed over the other as a cover (uarabehã). The leaf strips, each covering half of the other, are sewed together over an elliptically curved palm-wood edging as a rim. A longitudinal stick gives the bottom solidity and is connected with the other half by a string (Pl. VIII, 6).

6. Boat-shaped hanging baskets (lala) of carandasinha leaves. In the more complete specimens the edge formed by a split leaf-stalk is covered with black jangada bast and provided with a similar hanging-cord. The plaiting shows a rectangular [531] mirror-pattern, in which a cross decoration is drawn with red lacquer (Pl. VIII, 6).

[415] 7. A large, rectangular bag with carrying band serves for storing tobacco. Two pieces of palm leaf are fastened together with a middle rib to make one long side of the bag. Their pinnae are interwoven and with their knotted ends form the opposite long side (Pl. VIII, 12).

8. The small tobacco pouches of the men, made out of carandasinha, are very nice. A continuous piece provides the front and back sides, bottom, and cover-flap. The side parts are sewed in separately with a strip running over the bottom. The entire plaiting is horizontally running twill.

9. Small baskets of split cane with a rectangular bottom, but round opening, in three-splint twill plaiting. The sides show

/21 cont./

285 vertical striping. By turning the diagonal splints toward the outside, there arises on each side a diagonal cross-pattern in dark color. All the splints come together at right angles at the bottom.

10. Round shallow baskets (uăriri) made of pliable vines,
[415] whose vertical splints join at the bottom in four groups intersecting at right angles (Pl. VIII /see p. 110 /, 14), serve as sieves.

11. A spherical basket for storing raw cotton has a quite similar plaiting. The vertical strips are of less pliable material (Pl. VIII /see p. 110/, 16).

283 The textile industry of the Karaya is essentially still plaited
[824] work. Primarily natural vegetable materials, the fiber of the buriti and certain Bromeliaceae, as well as the varieties of bast of the Malvaceae (embira and jangada) known for extraordinary cohesion, provide material for threads. Finer threads are made by rubbing the fibers between moistened hands or between hand and thigh. Stronger ones are then twisted out of these in the manner described by Im Thurn, op. cit., p. 284, a method which, moreover, is also practiced by every Brazilian sertanejo /inlander/. The thread and strands thus obtained are, however, used almost
[286] exclusively for twine, cords, and bow strings. To be sure, mesh goods is knitted out of them with long wooden needles, for example, fishing and carrying nets, as well as peculiar, collapsible caps of cotton thread, which are decorated in various ways with feathers (see p.44).

The true weaving material is cotton. The hand spindle (ă-θondăă) in the usual form, a round disk of bone or fired clay, serves for making thread. It bears in its pierced center a palmwood stick about a foot long, provided on the lower end with a sharply /22/ offset knob. The stick is set in motion by stroking
[532] it on the hip in a turning motion. One of the clay whorls here is spherically decorated with four human faces carved around it (Fig. 7 /see p. 42/).

286 The loom, or rather plaiting apparatus, on which the sleeping nets are made, is as simple as possible. Two strong wooden poles are rammed into the ground at a distance of 2-2 1/2 meters. The central roof-supports of the hut can serve as such. The warp

/22 cont./

286 is wound around these without crossing and thus consists of two parallel rows of thread. The woof threads are now led in pairs from top to bottom with a long needle and knotted to a pair of warp threads one after another. Two woof threads always encircle two warp threads. Their distance from each other is always twice as great as that of the pair of warp threads. The woof threads are knotted at both edges.

Since various colors are chosen for different warp strands, one gets "redes" with red and black stripes. The background color is usually white.

On the same apparatus, however, real weaving of a taffeta-like texture can also be made. For example, the above-mentioned "rede" of the Yavahē consists of such material. Also the strong

[283] [532]

Fig. 7. Spindles (1/4).

Also the strong

[482] [531] [237] carrying-bands of certain baskets, the black forehead-bands decorated with mother-of-pearl disks (Pl. VII /see p. 109/, 7), the black body-bands for children (Pl. VII, 3, 4), and the dance belts decorated with feather strips hanging down are made in this manner.

In this smaller weaving a single continuous woof thread runs through the whole warp. It was not learned whether special, handier tools were used for this.

The arm cuffs and leg bands are knitted over a heavy, cone-shaped wooden block (kauarũ) with a crochet needle (dẽĩ-tan), now usually of iron, insofar as this is not done on the body itself (Pl. VII, 9).

283 [301] The long fringe hangings falling over the chest and neck (Pl. VII, 2), as well as the shorter ones which are tied under the knee, a popular adornment for young people, are simple knotted work. Two strong parallel strands are entwined with a number of

/22 cont./

283 equally long pairs of threads in eight-twists /Achtertouren/ in such a way that the beginning and end pieces of the latter hand down.

301 Children wear around their necks black cotton tassels (nohoñã) hanging on long strong cords, the size and thickness of which are determined by the age of the child. On some the [239] colored shells of Castalia dolabella are placed above the tassels (Pl. VII /see p. 109/, 5).

237 Of the ornamental objects the feather ornaments primarily,
301 represented in the richest assortment, deserve detailed treatment.

Delight in color which, as is well known, is being lost more and more by civilized people, lets these children of nature work the feathers of the very colorful birds of their native land into a wealth of the most colorful ornamental objects, such as are achieved in the same diversity of form and taste of composition by only a few other tribes of South America.

To be sure, their execution is not very durable. With the rich source of suitable feathers at the disposal of the Karaya, they are always able to replace pieces that may have become damaged.

1. Feathers for the head. A bundle of arara or black mutum feathers surrounds the root of the braid, at the ends of which small white feathers are tied. Standing up in the wind, they surround the head of the wearer like a halo (cf. Pl. I /see p. 103/, 1).

2. Small diadems (uarakureõã) are worn when greeting foreigners, at meetings, etc. Small red and yellow arara feathers are put in a row around a wooden ring, forming a rosette in front from the middle of which black cotton cords hang down to the forehead (Pl. IX /see p. 111/, 6).

/23/ 3. In the same category there is a peculiar headdress in the form of a truncated cone made out of thin sticks of cane covered with small red feathers and set on a wooden ring (Pl. IX /see p. 111/, 3).

4. One specimen was a small headdress worn on the crown of the head (Fig. 8 /see p. 44/).

/23 cont./

237 A small rhomboidal base-plate bears two strong feather-
301 covered quills, into which two pairs of Cacicus feathers, standing out fork like, are inserted.

237 5. Feather caps in three shapes are used:
297 a) The simplest (ǧori-ǧori) consist of a wide-meshed plaiting of bast, with feathers tied in the knots. They
[171] appear again in the same execution among the Xingu tribes of the Kamayura, Trumai, and Suya, who may have borrowed them from the local Karaya or Aruma.

[301]

Fig. 8. Feather ornament to be worn on the crown of the head.

b) The second type has greater durability and decorativeness. A narrow-meshed cap plaited out of strong palm fibers forms the base for the tying (hatukö). Small yellow and red feathers, fastened rosette-like around a little piece of cane, are tied into the meshes (Pl. IX /see p. 111/, 4).

c) Tightly knitted, narrow-meshed caps, which are covered on the outside with a layer of down feathers. In the examples here the latter are no longer present.

535 6. The true dance ornament (lurinã) is worn on the back of the
237 head on a string running around the forehead (Pl. IX, 2; cf. Pl.
301 II /see p. 104/, 2). The base is a horseshoe-shaped support. It consists of two layers of palm leaf-ribs bent together and held together by patterned cotton plaiting daubed with white clay. Between these two plates lie short canes arranged next to one

/23 cont./

535 another radially, the upper opening of which holds the shaft of
239 the ornamental feathers. /Figure 8 appears here./ The part
301 of the little canes protruding over the supporting plates is covered by a band of feathers placed over it.

This ornament also appears in a less solid form, in which a thick layer of wax holds the ornamental feathers instead of the canes. In order to penetrate the wax better, each of them is sewed to a pointed wooden splint.

7. A second dance ornament in diadem form (ahetŏ) is simpler, but no less stately. Here the support consists of a row of long cane sticks wound with white thread and arranged in a row on a horizontal wooden stick. When the lower corners of the support are drawn together, the upper ones move away from one another to the sides so that the long ornamental feathers are spread far apart (Pl. IX /see p. 111/, 5).

[191] The first Xingu expedition acquired such a headdress of the Xingu Karaya among the Yuruna.

301 8 and 9. The use made of two ornamental pieces is still
239 unclear. There were acquired among the Karayahi two helmet-like headdresses plaited out of buriti leaf-strips and provided with tufts of feathers at the top(tatenerã), which the Indians themselves designated as incomplete. Allegedly more feathers should have been placed around the lower part of these helmets. One of them, moreover, is covered with a layer of down feathers (Pl. IX /see p. 111/, 1).

In another locality two feather ornaments were found, one of which perhaps represents the above-mentioned missing piece. It consists of a layer of long arara and short yellow Cacicus feathers in a fan-shaped row on a strong cotton strand. On the lower part of the outside there is yet another covering layer made up of blue and green parrot feathers. In order to make the cacicus feathers equally as long as the arara feathers, each of them is sewed to a wooden stick of corresponding length, whose protruding end piece, wound with cotton, bears a small tuft of feathers at its tip. The little stick is missing on the arara feathers, which are sufficiently long. In their case only a part

/23 cont./

301 of the feathers are removed, and the quill at this point is like-
239 wise wound with cotton. A cord runs through the middle of the whole thing. If one ties its ends and those of the thick strand on which all the feathers stand in a row, the fan can be folded up mantle-like and fits exactly around the above-mentioned helmets (Pl. IX /see p. 111 /, 7).

The second specimen, otherwise quite similarly constructed, cannot be closed completely. It has, outside and inside, a double layer of cover feathers, which proves that both sides were meant to be exposed and thus could hardly have served as a helmet covering. Either it is tied crosswise over the head, or it is the completion of the braid feather-tuft mentioned under No. 1. A third possibility is that both feather fans were worn hanging down over the neck, similar to the feather cloaks customary in Guiana. But the extreme narrowness of the neck opening would argue against this. A definite decision must await further information.

The common ear-ornaments, the cane sticks, are replaced by delicate feather rosettes (ʒohoruã) for festive adornment (Pl. IX, 10). They are round disks made of concentrically arranged small red and yellow feathers on cane stalks, which in the center bear a small mother-of-pearl disk with a black cross or a rodent's tooth (cf. Pl. III /see p. 105 /, 1).

Festive arm-bands for the upper arm (deoʒanã) are made out of ounce or wildcat skin decorated with tufts of parrot or heron feathers (Pl. IX, 9), or they are simple feather tassels tied to cotton cords.

Arm-bands made out of bird bones in parallel rows are not represented in the collection and were not seen in use by me. They seem to have been used more commonly in former times. The private collections of Dr. Leite Moraes and Sertorio in São Paulo, as well as the Museo nacional in Rio have a whole number of them.

535 /24/ Also belonging among the dance ornaments are the belts (uatakanã) worked out of strong black and white striped cotton plaiting and with feather hangings, which on the ends

/24 cont./

535 often bear rattles of Thevetia pods. Other belts are entirely made up of the latter (Pl. X /see p. 112/, 8-10).

Around the knee or ankle joints the dancer places bands from which strands ending in rattles and tufts of feathers hang down. They are held apart by a horizontal wooden stick and are sometimes covered with a thick layer of white down feathers (Pl. X, 4).

[412] [531]

301 [237] [439]

Fig. 9. Comb (1/4).

Necklaces in their original form are no longer seen. Pierced animal teeth and stones, shell disks, etc. have long been supplanted by glass beads imported in great quantities. The white and black beads of the cheap "rosaries" widespread everywhere

415 531

Fig. 10. Decorations on the gourd vessel of Pl. VIII /see p. /, 7 (1/4).

301 in Goyaz are the most prized, but they are strung in a manner corresponding to the national taste. A whole series of short strings goes around the neck as tightly as possible (cf. Pl. II /see p. 104/, 2; III /see p. 105/, 1). From the lowermost hangs a number of small chains which have small fruit shells or tufts of feathers at the ends.

/24 cont./

412 Combs (ʒɛ̃hõ̌), the only toilet articles, but much used, are made in the most varied sizes. The largest specimen in the collection is 18 centimeters wide and 17 centimeters long. There are pieces twice as large, however. A converging row of sharp palm wood or /Fig. 10 appears here/ taquara splints are held together by two pairs of parallel cross-sticks. A plaiting of black or white cotton threads in various patterns drawn through the space between the latter serves for stability. Sometimes small feather tassels hang from the two upper corners (Fig. 9 /see p. 47/).

534 Musical instruments are represented in the collection only by a trumpet (adžuranɛ̃) (Plate X /see p. 112/, 7). It is a large gourd bowl with openings at both ends. A taquara reed with a slit at the side is stuck in one as a mouthpiece.

Furthermore, simple Pan flutes of taquara are in use.

531 Artistic activity. The ornamentation of the Karaya consists
532 of patterns in zigzag lines, crosses, dots, lozenges, and peculiar interrupted meanders, while rectangles and triangles appear only accidentally (e.g., through filling in other figures), and circles are completely lacking (Fig. 10 / see p. 47/).

/25/ As in the ornamentation of the Xingu tribes, here, too, the basis for these apparently completely arbitrarily chosen geometric combinations are quite definite, concrete models whose most typical characteristics are reproduced in them in a stylized manner.

/25 cont./

53 530 Unfortunately it is not always possible to ascertain with certainty the pertinent natural object. The following patterns, whose meaning was determined, suffice, however, for an explanation.

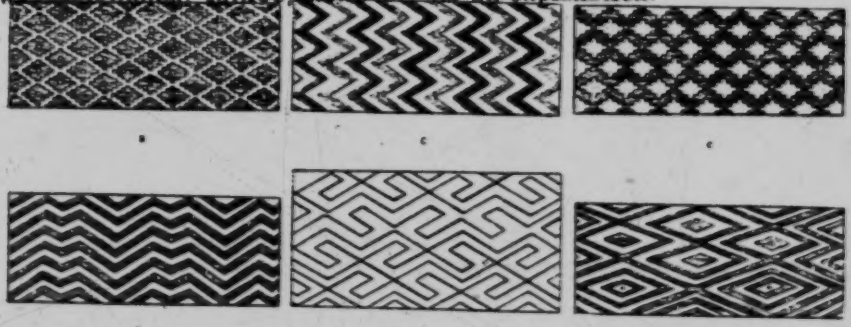

Fig. 11. Comb patterns

The oar patterns (Pl. VIII /see p. 110/, 1-3) all represent fish; likewise the feather mosaic designs of some of the dance helmets (cf. p. 72).

[823] → The frequently appearing cross (cf. Fig. 16c /see p.63/ and Pl. VIII, 6), which has given rise to airy hypotheses so often in America, is nothing here but a species of lizard (uatä-ŋã).

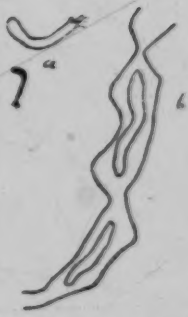

Fig. 12.

Anyone who has seen the large wasp nests of the camp-forests with the blunt knobs will immediately recognize this mark in the comb ornamentation (Fig. 11a).

As especially characteristic there are still to be mentioned the bat (turehereko, Fig. 11b), recognizable by the outstretched wings, as well as the snake patterns, which occur the most frequently. Thus Fig. 11c is the rattlesnake (Crotalus horridus); Fig. 11e the caninanha (Spilotes).

Other snakes are represented by Figures 11d and f.

532 Real drawings of human beings and animals, like the ones known to us in such excellent execution by the Bushmen and Eskimo, do not seem to occur among the Karaya. Nowhere did we see strikingly reproduced representations painted in the sand or carved in trees with a few strokes, like the ones which so often aroused our attention among the Bakairi and Mehinaku /Mehinacu/ of the upper Xingu.

/25 cont./

532 The Karaya also proved themselves rather helpless in drawing with a pencil. In the foot depicted in Fig. 12a /see p. 49/ everyone will see instead an arm with outstretched hand.

[823] The topographical sketch of the Araguaia with its bends and islands shows greater talent and true understanding (Fig. 12b /see p. 49/).

532 352 Unfortunately the collection possesses only a few specimens of wood carvings. The handsomest of the sledge-like stools (koriša) in stylized animal shape could not be obtained. The specimen from the Šambioa, however, is of excellent workmanship (Fig. 13 /see p. 51/).

The two heads into which the elegantly curved seat runs were originally supplied with mother-of-pearl eyes.

532 [912] The wooden spoons (katarǎ), too, otherwise appearing only very sporadically in South America, are noteworthy. The handle end of the larger specimen ends in an easily recognizable toucan head (Fig. 14 /see p. 51/).

/26/ The most outstanding artistic achievement of the Karaya is the plastic reproduction of human forms in wax and unfired clay. Small figures (likokŏ, children's dolls?) are offered to travelers in large quantities. Their execution shows, despite the somewhat stereotyped manner of production, a high degree of ingenuous sense of form and excellent observation of nature. /Fig. 13 appears here./

The most successful pieces, in their proper depiction of body forms, are equal to the best works of the peoples of the ancient American civilizations and surpass anything which other savage tribes, with the exception of the Northwest Americans and the Eskimo, have achieved in this respect. Although there is an inclination to give the lower extremities an unnatural thickness, there is nothing really grotesque.

The collection numbers 52 specimens which in their different types demonstrate extremely well the gradual perfecting of this primitive artistic activity.

The simplest figures make rather large demands on the imagination. The Indian imitates in them only what seems most

/26 cont./

532 essential to him, namely, mouth opening and navel. They are simply spindle-shaped clay forms widened only in the lower section and having holes, the upper one representing the mouth and the lower one the navel (Pl. XI /see p. 113/, 1). Parallel cuts go out longitudinally from each hole. A somewhat more

[352]

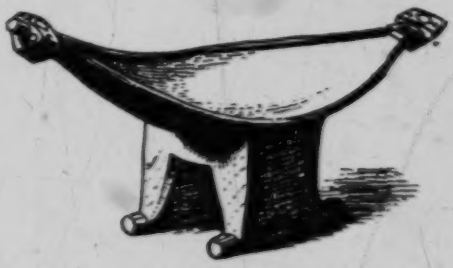

Fig. 13. Stool in animal form (ca. 1/8).

complete form already shows the thorax clearly. In male figures the arms are indicated as stumps, as are the genitals, and in female figures, the breasts. The lower extremities are only nodular swellings. On the face only the mouth is indicated.

[412]

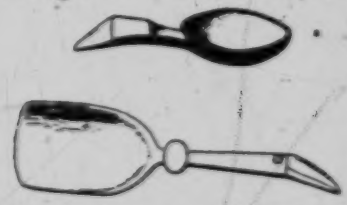

Fig. 14. Carved wooden spoons (a 1/4, b 1/8).

The female figures, however, wear the national apron (Pl. XI /see p. 113/, 2 and 3).

A further advance consists of putting on black wax to represent the hair. The face is already clearly recognizable. Tribal tattooing and body painting are imitated (Pl. XI, 4 and 5). The legs still appear as stumps. Probably the kneeling position is supposed to be expressed in them. The largest of the figures

/26 cont./

collected, 24 centimeters high, without an apron, belongs here. The face is clearly modeled, the hair reproduced by a thin layer of wax with cotton fringes hanging down in front, a chain of Ricinus kernels and pierced snail-shells with black tassels decorates the neck (Pl. XI /see p. 113/, 6).

Finally we have completely finished forms (obtained only from the Sambioa). Face and body are imitated completely true to nature, the arms folded over the stomach. The wax hair hangs far down in back. Line painting covers the chest and limbs. Some are supplied with ear sticks and necklaces, others with small "redes." Unfortunately the legs and the seat of almost all of them are of unnatural thickness (Pl. XI, 7). A black wax figure, the best one of the collection, nevertheless shows proportional form throughout (Pl. XI, 9). Whereas all figures of this type wear an apron, others of gray clay are without it. They also lack hair; on the other hand, they have on their backs a carrying basket likewise made of clay. The arms are drawn up against the chest (Pl. XI, 8). The male figures of this category are disproportionately long and narrow in the upper trunk, with almost spherical lower legs. Hair and genitals are of wax. There are sticks in the ears, chains of glass beads around the neck (Pl. XI, 10).

[177] The caricatures of Brazilian soldiers made out of lumps of wax, with the uniform indicated by bits of blue and red cloth pasted on, are very crude, but not without a certain humor in the execution.

Social Life, Law and Custom.

114 The social arrangements of the Karaya can for the present be treated only fragmentarily. Nevertheless, the little that I [115] observed myself or that was learned through the agency of my companion and most important informant, the old chief Pedro Manco, may at least provide points of reference for further research.

/27/

577 The observation with which Im Thurn introduces his discussion of the social life of the Guiana tribes, "The Indian in his natural state, before he feels the influence of white man is of decidedly admirable morality" /cited in English/, is also true in its full extent for the Karaya. This natural morality, completely independent of religious beliefs, makes the existence of a primitive community such as theirs possible. It expresses itself in the [576] scrupulous observation of the commandments of external propriety (1), which does not escape even the casual visitor, but,

[514]

1. Of culture-historical interest and typical of the feeling of propriety of these savages is the manner of their defecation. It occurs as far as possible from the village. A hole is made in the sand. The individual sits on it with outstretched legs, hiding the upper body behind a small mat. The excrement is always carefully buried.

above all, in the exemplary conduct of family life. The 593 solidarity of the family group, which even Martius, rashly 602 generalizing from his observations among demoralized tribes, denied that the Americans possessed at all, has quite truly given this people the moral support which has prevented its decline up to now, despite a century of contact with civilization and, hopefully, will hold it off for a long time to come.

The Karaya family seems, according to its form to be a "mother family." The following facts speak in favor of this:

1. The married man does not eat with his family, but with that of his married sister. Accordingly, he is considered a member of his sister's family.

2. Likewise in the division of the hunting spoils he receives his share, not in his own house, but in that of his sister.

768 3. The children of a widower are cared for by his parents-
589 in-law, while he himself re-enters the ranks of the bachelors.
606

/27 cont./

582 4. The marriage of Karaya women to foreigners is permitted only when the latter allow themselves to be adopted into the tribe and take up permanent residence in the village concerned, a case which in Castelnau's time was not at all rare, but could hardly occur today.

593 562 Although the husband is naturally in charge as head of the family, the position of the wife is a completely honorable one. There is no trace of the degradation of women into beasts of burden, as has been falsely imputed for all Indians by analogy with the North American tribes. Certain tasks, to be sure, are performed exclusively by the women and they are tireless in fulfilling their manifold duties. The man, too, however, has his share to perform. His wife is his complete equal; he does nothing of importance without her advice. Even the chief shares his honors with his wife. Mistreatment of women is unheard of.

595 Monogamy is the usual thing. The husband, however, not uncommonly finds it necessary to take a second wife when the [582] first one becomes too old. This is conditioned by the peculiar [971] custom, widespread, it seems, among all South American tribes (2), that the young men court older women and the old

[113] 2. Cf. Im Thurn, op. cit., p. 223.

men younger ones. Perhaps the relatively small number of children can be traced to this.

847 Artificial abortion occurs, but only on the demand of the husband. It is brought about by pressing the uterus together with the hands and is said to cause death not uncommonly.

586 If married people do not get along, the husband is allowed 587 to trade off his wife for that of another. Anyone who repudiates his wife cannot marry again, but is allowed to have a housekeeper.

684 The husband himself punishes an adulterous wife by a beating or burning her with glowing wood. Sometimes (3) the guilty one

[113] 3. Couto Magelhães, Selvagem, p. 116.

is said to be even burned to death.

/27 cont./

684 Adultery on the part of the husband is avenged by the closest relatives of the wife.

Everywhere in the social order of the Karaya the endeavor to preserve the peace of family life from any disturbance is prominent. The young people are for that reason kept under strict 836 837 discipline. Virginity is highly prized and protected (4):

[113] 4. Couto Magelhães, Peterm. Mitth., 1876, p. 222.

extramarital intercourse between the sexes is punished with strict 848 penalties and under certain conditions with death. Children originating from such relationships are not, as among other primitive peoples, likewise killed, however, but rather are turned over to the chief's care, like other orphans.

589 [291] [736] /28/ Single persons, distinguished externally from the married ones by the above-mentioned cotton bands, are not obliged to support themselves, but rather are supported by the community. [591] Bachelors and widowers live together in a special hut and take part in hunting expeditions only when they please. Likewise, unmarried and widowed women are excused from supporting themselves. They live in the house of one of their nearest relatives.

589 736 [834] According to a communication from Couto Magelhães, the latter seem to have some freedom in intercourse with unmarried men: "There are in the Karaya villages men destined to be viri viduarum /men deprived of a wife/. These people have no other occupation; they are supported by the tribe and do not, like the others, undergo the hardships of long travels and raids. To my remark that it did not seem right to me that the community take on the support of these people, Chief Koinama replied that the peace which the families enjoyed because of this far outweighed the effort spent on their support." (Selvagem, p. 116.)

836 [538] For the rest, the unmarried men who wish to turn to the female sex are dependent on intercourse with the captured Kayapo women kept in half-slavery, of which among the Šambioa every village shelters at least a few. They are considered common

/28 cont./

836 729 property and are offered to ships' crews, despite their usually most horrible appearance. Unfortunately, one also sees children used for the same purpose. Here is clearly shown the dualism in 836 729 571 [186] the ethics of the savages, whose moral laws apply only to members of their own tribe. This view, common to all primitive peoples, cannot therefore change our judgment of the morality of the Karaya in general. When Castelnau doubts this, saying, [114] "Ce fait (the stern punishment of a transgression against morals) est peu d'accord avec les offres qui étaient fait continuellement a nos gens /this fact is hardly in accord with the offers that were continually made to our men/" (Hist. du voyage, I, p. 446), he overlooks the fact that these "offres" concerned not their own, but foreign women.

855 In spite of the lack of external signs of tenderness, which are absent among all Indians, the treatment of the children is very loving throughout.

854 The smaller ones are continually carried about by the mothers and tended with tireless care, hung with ornaments and 853 painted, etc. They are suckled for an extraordinarily long time.

857 Older children are left entirely to themselves, but in spite of this demonstrate a natural decency and a modesty of behavior that the highly educated offspring of civilized men only all too 858 often lack. It would be unthinkable among the Karaya that children be traded to the settlers, as unfortunately still frequently occurs in other regions of Brazil, especially on the Amazon. Upon the founding of the Collegio Izabel at Leopoldina, whose purpose was to train young Indians and settle them later as colonists, efforts to obtain Karaya children for it were in vain. Since they once allowed themselves to be misled years ago, and some were lured away and abducted by force, all the young people as a rule take flight at the approach of a boat and only with great difficulty are persuaded to return.

764 The fact that the animal decorations put on the grave poles 582 (cf. p. 63) are marks of the family concerned or of a wider kin 602 grouping indicates the existence of totemism, or clan formation. To be sure, nothing more precise is known about this, but the family system discovered among the Arawak by Im Thurn (1) may also hold for the relationship prevailing among the Karaya.

1. Im Thurn, op. cit., p. 175.

/28 cont./

also hold for the relationships prevailing among the Karaya.

The village communities composed of such family units, each of which has a particular name, seem to be like gau communities (2). The agricultural land belongs to the whole

2. Post, Stud. z. Entw. d. Familienrechts /Essay on the Development of Family Law/, p. 83.

and is tilled in common. Hunting and fishing expeditions are also undertaken in common, and the yield in booty, field produce, etc. divided among the families. The chief supervises all of these communal activities and achievements. He is supported by the community; the property of all tribal members belongs to him (3). On the other hand, it is his duty to adopt

3. Couto Magelhães, Peterm. Mitth., 1876, p. 121.

orphaned children, particularly the sons of those slain in war. The personal qualities to which he owes his office today are less prowess in war /29/ than the skill, experience, and linguistic knowledge required to deal with the Whites. Thus, even prisoners of war adopted into the tribe who distinguish themselves at this can achieve the position.

The chief organizes the war and hunting expeditions, he determines the camp sites and the locations of plantings and, after the burning over of the strip of forest (roça) concerned, divides the agricultural land, which is marked off by posts, among the individual families.

His effectiveness in the administration of justice is important. In case of quarrels between men he acts as referee, while his wife decides those of the women. It is his duty to bring offenders to account, but he does not inflict the punishment, which, according to the Indian law of retaliation, is a matter for the injured party. Murder or bodily injury are therefore avenged by the relatives of the victim without further ado.

/29 cont./

622 If a theft is reported to the chief, he calls upon the perpe-
629 trator, by loud proclamations in the middle of the village, to
685 return the stolen goods. A response usually follows, and the object is simply put back in its place secretly, whereby the matter is settled.

Otherwise the chief has the right to have the huts searched. An object is taken away from a suspect as security until the corpus delicti is delivered. If the thief is found out, it is left to the victim to have himself indemnified.

622 If the chief does not fulfill his position or if the community cannot tolerate him for other reasons, he is simply deserted and another is chosen.

584 Marriage. The young man states his purpose to the parents of the chosen one; the latter ask their daughter for her consent. According to Couto Magelhães, a formal announcement is made
585 before the assembled community. Then the bridegroom hands over his weapons to the bride to keep and takes her to the house of one of his closest relatives, since, as a bachelor, he does not yet have one of his own. For four nights the two sleep on one mat, but separated by a wide intervening space, with no advances allowed. On the fifth day the bride is brought back to her father's house, where she hands the weapons back to the bridegroom. As a sign that he is capable of taking care of a family, the young man goes hunting for a few days and returns only with slain booty (1).

1. It is doubtful whether the test of strength by dragging a heavy block of palm wood, as is required among certain Gês tribes, also occurs among the Karaya.

A drinking bout, which the parents of the bride arrange, concludes the whole thing. Only then is the more intimate intercourse of the two spouses allowed (2). Then the erection of their own home follows.

833 2. Karayae cum mulieribus more indigenarum Australiae concumbent. Vir pedibus extensis humi sedet et mulierum supinam ante se jacentem

/29 cont./

833 2. (cont.)
sursum attrahit, manus natibus ejus supponens. /The Karaya have intercourse with women in the fashion of the native Australians. The man sits on the ground, feet extended, and takes the woman, lying arched backwards above him, his hands supporting her buttocks./ (Cf. Miclucho Maclay, Verhandl. d. berl. Ges. f. Anthr., 1880, p. 87.)

844 Birth. For this the woman kneels on her heels, clasping a post with her hands, while the husband grasps her from behind with strong pressure around her body. Once the child is born, the afterbirth is awaited patiently; then the navel cord is compressed and cut off about three inches from the body with a sharp
[750] taquara splint. The blood contained in it is carefully pressed out, "in order to prevent tetanus /Starrkrampf/," and hot ashes and powder from pulverized piranha teeth are sprinkled on the surface of the wound as a styptic. Since no ligature is applied, it is not rare that the child bleeds to death. The newborn is daubed with urucú red, wrapped tightly in a broad strip of jangada
846 bast, and laid in a "rede" tied by strings (see p. 19). For three days both spouses stay on a strict diet. In order to make the uterus contract, the wife lies down on her back and has her abdomen pressed together for a couple of hours by her husband,
854 who sits next to her, or other persons who relieve him. Some months after birth the child receives the above-mentioned cotton bands.

852 At the age of six to seven years the girls' ear-lobes are
304 pierced; for boys, the lower lip as well. The whole community gathers for this. The child sits on a stool decorated with arara feathers in the middle of a large circle. One of the relatives pierces his ears with spines from the tucuma palm, the lower lip
[533] with a sharpened monkey-bone. During this the men stand around and sing a song with the closing verse: idžohã hã haṅ, hã haṅ idžiohã, i.e., "now it has happened!"

/30/

852 The wound holes are kept open with cotton threads passed
304 through them and changed often. The patient must fast for one day and is permitted to take only liquid nourishment for some time. The whole post-operative treatment is handled by an older woman experienced at it.

852 From now on the boys wear the T-shaped lip ornaments
301 of mother-of-pearl, not until later the piuva wood plugs. On
291 this occasion the bast apron of the women is put on the girls.

With the onset of puberty the young people of both sexes
881 receive the tribal tattooing amid similar ceremonies. The out-
304 line of a circle is marked on both cheeks with a stamp made
[824] out of a piece of gourd (teŝiã). Then the place is cut out with
[950] a small sharp stone, and cotton lint is put in the wound. After stopping the bleeding, genipa juice rubbed in causes the blue color of the scar.

881 The first appearance of the period is not celebrated with special ceremonies. The menstruating woman is considered unclean and must live apart from the others during this time. She is not permitted to bathe, but is washed by other women from a gourd bowl especially intended for this purpose.

857 Games and dancing. At an early age the children imitate the activities of adults. The boys practice archery and fishing; the girls give their mothers a hand in the household as soon as
524 possible. The clay figures have already been mentioned as children's toys. There are also small tops (kotauã, Fig. 15 /see p. 61/), canoes and oars, cooking dishes, etc. represented in the collection.

Games popular with the adults as well are the feather ball made of corncobs with ring-shaped inset, and furthermore the "game of cats cradle" /cited in English/ common in North America, as is well known, and recently described by Boas for the Eskimo. Strings drawn from hand to hand through the fingers represent certain animal figures by changing their arrangement. /Fig. 15 appears here./

/30 cont./

526 On beautiful moonlit nights the young people practice wrestling on the praias. The hold is the same as the one customary among us. It is principally a matter of bringing down the opponent by tripping him, at which even apparently weak individuals develop an astounding agility.

535 [114] Some of the dances have already been described by Castelnau. I myself had the opportunity in the third Sambioa village to attend a war dance. Eight feather-adorned men armed with spears, clubs, and bows took part under the leadership of a head-dancer, whom they surrounded in a semicircle. The dancers moved only a little from their places, at most a few steps forward and back. Rapid hopping on one leg and artistically correct, rhythmic swinging of the weapons provided the main action. Everything was carried out with the greatest precision. [109] This dance is said to have been borrowed from the Kayapo.

764 [968] Obsequies and burial. At the death of a Karaya all the objects that he used daily, weapons, ornaments, etc., are burned amidst loud lamentations of the relatives; the rest is divided among those who bury him. The mourners wound themselves with cuts and shear their hair.

[524] Fig. 15. Top (1/4).

764 535 Next follows the dance of the dead around the corpse (1), which is colored

[963] 1. Not infrequently the ceremonies begin before death has actually occurred.

with urucú and, wrapped in mats, is hung up on a horizontal pole.

Under the direction of two leading singers, who are relieved from time to time, the row goes around in a circle, whereby the participants hold their fingers pushed over one another. The [533] song is a kind of dialogue. The chorus asks the deceased where he is and how he is; one of the leading singers answers for him.

/30 cont./

764 One such verse might be reproduced in translation, at least
535 the sense of it.
539 Chorus: džoiri koniko -- hidžohoho (repeated 4-5 times) otohoniko -- kudžã beboniko, i.e.: He lives no more, it is over for him, do not think of him any more, he hangs on the pole (kudžã).

The deceased: roniro nira -- koti uaidžã uaniro bioko nero -- aidžodžã biowa, i.e.: I am in a beautiful country, bring me tobacco (koti), have you put the lip plug on me? Further: I lack nothing, but bring water to the grave, etc.

Between times the chorus repeats over and over the muted: haidžã hã hã hãn -- hã hãn -- hã hãn, i.e.: It is all over.

764 /31/ The burial takes place the next day, or, when death has occurred in the morning, in the evening of the same day.
[765] The ceremonies, songs, and dances are then continued for three or four more days, during which time no one works.

The burial places are always close to the river on higher
[126] ground. Two of them, one near S. José, the other somewhat above the mouth of the Rio das Mortes on the right bank, were more closely investigated by me and some skeletons exhumed.

The grave (Fig. 16 a-d /see p. 63/) is a rectangular pit two meters long, one meter wide, and 50-70 centimeters deep, over which some poles are placed in the long direction. The corpse, wrapped in buriti mats, hangs in a horizontal position, swinging free, on the centermost pole (1) (a). A container filled with food

[119]

1. Castelnau's statement, op. cit., I, p. 446, that the deceased stands vertically in the grave (la tête fait une saillie au dessus du sol /the head projects above the ground/) is probably based on confusion with the method of burial in a squatting position customary among the Kayapo.

/Fig. 16 appears here/ stands under it on the ground. The pit is covered with a mat, over which lies a foot-high layer of earth (b).

/31 cont./

764 The external equipment of the grave is evidently supposed to represent a house. Two poles (itšŏ) 1 1/3 meters
[976] high and decorated on the short, forked tip with bundles of feathers hanging down, are planted at the head and foot ends of the grave in order to keep away the "animals," that is, in any case the demons (the kenaima of Guiana). The drum-like thickness in the middle part of the pole bears the family mark of the deceased, engraved or indicated by feather

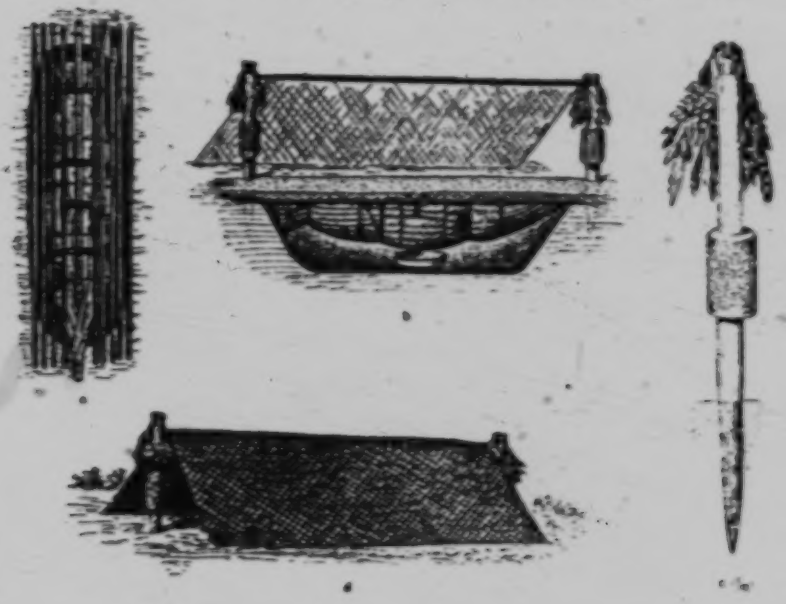

Fig. 16. Grave equipment.

[532] mosaic. One of the specimens available (c) shows the cross-decoration of the lizard (hādauā). The feather pattern of both the others is unfortunately unrecognizable.

Both poles are connected with a cord, over which two
[975] buriti mats are spread like a roof (d). /32/ Under this tent is put a gourd with food and drink for the soul, which after the burial stays for a while in the vicinity of the grave.

/32 cont./

765 If the survivors so desire, the bones are later dug up again and deposited in separate shallow clay containers near the grave.

Memories of the dead do not fade quickly. Long after the death of a family member, the devotion of his relatives is expressed in violent outbreaks of pain when a reminder of the deceased is evoked by some event. If, while examining storage baskets in the houses, we came across objects from the estate of departed spouses or children, the women broke out in loud lamentation, which stopped only when the object concerned was hidden again.

765 [464] In the last Šambioa village I witnessed a scene of mourning as unique as it was touching, when the news arrived that a Karaya had died in Pará, where he had gone on a boat as a hired rower. His mother and wife paced up and down on the bank for two days, while solemnly mourning loudly in song, holding ornamental objects of the lamented in their hands and continually waving them downstream where he had disappeared.

[533] The mourning songs were continued, accompanied by other women, far into the night.

Sicknesses and Witch Doctors

164 On the whole the Karaya have been spared from the worst scourges of primitive peoples, smallpox and syphilis, just as little are they subject to the leprosy and goiter so widespread in the population of Goyaz. On the other hand tuberculosis, the infectiousness of which is well known to the Indians, is steadily increasing among the Karayahi. Ahi catarrho naõ tem? Is there no catarrh, too? is always the first question which they ask the foreign visitor before they allow him to enter their huts. Malaria fevers occur in their more intensive form also only in the Karayahi region, particularly in the lowlands between São José and the mouth of the Rio das Mortes.

757 Medicines are apparently used by the savage tribes of South America to a much lesser degree than one generally assumes.

/32 cont./

754 Since every sickness is considered the work of hostile sorcerers
755 or demons, they rely more on the counter magic of their own "medicine man" who removes the poison by sucking on the ailing part of the body or scares off the evil spirits by means of the magic rattle.

757 One of the most popular medicines of the Karaya is the resin of the almecega (Hedwigia balsamifera), which, stirred in with coconut oil, is used as a smelling essence for headaches and externally for abdominal pain (andžiura).

752 The savages have more knowledge of surgery. They know how to let blood out of the forehead vein, to stop bleeding by applying a tourniquet to the wounded limb, quite rationally sprinkle powdered charcoal on wounds, put splints on broken limbs, and develop great skill in removing thorns with sharp fish-teeth.

757 The custom of emptying the stomach in the morning by artificially induced vomiting, known in North America and Ecuador, is also found here. It is done with charred pieces of taquara (idžiua), which are introduced into the throat until the effect is achieved.

304 824 237 751 The most important medical instrument is the scarification apparatus (i-šaura). It consists of a little triangular or rectangular piece of gourd, one surface of which is weighted with a layer of wax or resin one centimeter thick, while the other bears a row of small sharp fish-teeth (Fig. 17).

Fig. 17. Scarification instrument (1/2).

304 757 These scarifiers are stored in pairs, the convex scratching surface of the one resting on the concave one of the other. The small teeth are protected by stuffing cotton between them.

/33/

304 While the patient convulsively clasps a pole, the points are
757 pressed deep into the skin of the ailing part of his body, and it is scratched open in various directions with quick movements. The blood is scraped off with strips of palm leaves, the wounds rubbed with sand in the bath. It is said to be not uncommon that pulverized pepper is applied to increase drainage.

Even when there is no special suffering, such blood-lettings are done from time to time on legs and arms, "in order to strengthen muscle power."

753 The belief common to all primitive peoples that sickness,
171 as well as death, is something highly unnatural and comes about only through the influence of hostile powers, which the witch doctor alone knows how to ban, prevails among the tribes of South America in such a completely similar manner that everything known about it from one people also holds without additions
[114] for the others. One need only refer to the lucid, exhaustive presentation by Im Thurn (1), to which there is hardly anything to add.

1. Im Thurn, op. cit., p. 328 ff.

756 Among the Karaya the rank of witch doctor (kahetebãdõ, according to Spinola hori), of which every village possesses several, does not belong to a closed caste any more than it does among the Xingu tribes.

Anyone who is willing to undergo the required mortifications can become a sorcerer. Nervous individuals, epileptics, etc. are, of course, especially suited for it. Even women can attain this office.

789 We had no opportunity to observe the medicine man treating
791 the sick, but did observe him in his no less important activity
[296] as rain conjurer. He stepped ceremoniously in front of the hut, holding a tobacco pipe in one hand, in the other a long switch with thornback spines stuck on the tip. His face turned toward the heavens, he uttered inarticulate sounds in a loud voice, again and again blew smoke towards the clouds, then mumbled, swinging his staff around his head, incomprehensible words

/33 cont./

789 with incredible volubility, and finally made thrusts with grim
791 gestures in the four directions, shouting: bobuto! disperse! It is therefore exactly the same procedure that Boas observed among the Central Eskimos (2). If the rain comes down in spite of this,

2. Petermann's Mitth., 1887, p. 309.

the conjurer chews up a root and spits the pieces into the air, naturally only when the storm is nearing its end.

754 If the sorcerer wishes to harm an absent person, he uses a small bow (šibate) to shoot an arrow with two snake teeth at the tip in the direction where he suspects that his victim is. The latter is then overcome by an incurable sickness.

Animism. Masked Dances.

701 Although so few details about the religious beliefs of the Karaya are known, it can already be determined that the animistic world-view, as the lowest form of religious life, manifests itself among them in exactly the same way as among other better studied South American tribes.

For them, too, the phenomena of half-life in sleep, the extinguishing of all vital activity in death, and dreams and visions are proof of the presence of a spirit world separate from the material substratum, in which every individual, human as well as animal, who, according to Indian belief, differ from each other only in their physical form, has its immaterial phantom.

754 They know from experience that in dreams the spirit leaves
828 the body of the sleeper to wander about and to meet other persons or
[794] spirits; they know further, even if it is only through suggestive influencing, that the witch doctors, gifted with higher powers, can at will put themselves in a sleeping state, in which their souls fathom secret matters, enter into animals in order to frighten and to injure enemies as "werewolves," and, in short, do all those things by means of which shamanism everywhere knows how to secure its influence in uniformly recurring fashion.

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775 The souls of the dead, which, as mentioned above, are thought of as remaining for a while in the vicinity of the grave, later like to return to their former home. They appear to their relatives especially on stormy nights. When the rain streams [787] down and lightning brightens the darkness, the old people remember their dead relatives and attempt by loud lamentations and singing to put themselves in a state of artificial ecstasy, which finally conjures up in their aroused imaginations any desired phantom.

791 The animistic "religion," if one wishes to call it this, still lacks any ethical basis. It has not elevated itself to the acceptance of a higher, omnipotent spirit upon which man feels dependent in the expectation of punishment and reward for his actions. Thus there is also lacking anything which would indicate the external relationships of man to the godhead, idols, cult performances, prayers, etc. There are among them, however, those ceremonies from which apparently the higher cult forms have come everywhere in the world, the mysterious

535 12 Masked dances. The important role which such masked dances play among the North American tribes is known everywhere. Until now remarkably little was known about the analogous customs on the southern continent. Only the dances of the Tekuna, Juri, and Uaupé tribes are mentioned in passing in the literature. The "temples" and "idols" which the oldest missionary reports mention are obviously nothing other than the "medicine huts" or "flute houses" with the fantastic mask costumes stored in them.

Only recently has the wealth of mask material brought back by the two Xingu expeditions again directed attention to these festive dances which are so important for an understanding of Indian life. Observations made later among the Karaya supplied a desirable supplement to this.

Their masked dances are of quite special interest ethnologically on account of the remarkable analogies which they exhibit in the form of the masks, as well as in other festive customs, with those of Melanesia. This correspondence goes into such

/34 cont./

535 121 detail that Kleinschmidt's description of the duck-duck festival of New Britain would also fit mutatis mutandis the animal dances of the Karaya.

535 114 Castelnau, who first mentions them, obtained one of these masks with great difficulty (1), but it was later lost, along with

1. Castelnau, op. cit., p. 441.

all the other collections, in the cataracts of the Tocantins. The depiction of a dance given by him on Plate IX of his Vues et scenes /Views and Scenes/ (Paris, 1852) is incorrect inasmuch as the lower trunk and legs of the dancers are not uncovered, as the illustration shows, but are hidden under long buriti hangings. Also the height of the headdresses seems exaggerated.

Later Spinola (2) published something about them and also

2. Op. cit., p. 45.

obtained some mask costumes for the anthropological exhibition in Rio (1882), which, however, never reached their destination, but were lost in Goyaz.

126 535 532 [123] [178] That I was successful in luckily bringing home some of the most interesting masks I owe to the intervention of the chief Pedro Manco, without whose intercession the superstitious mistrust of his fellow tribesmen could hardly have been overcome. These sacred objects had already been unwisely profaned several times by travelers, in particular by Spinola himself. Contrary to expectation, the most beautiful specimens were found among the Karayahi, whose villages alone exhibit the above-described "medicine huts." Smaller camps had, instead of them, simple semicircular compartments, open at the top and back, as Castelnau depicts them, whereas the huts are completely absent among the Šambioa. Probably in this case they had already been torn down again after the conclusion of the festivities. The palm-straw costumes collected there lay thrown in a heap in the nearby forest and are for that reason somewhat defective.

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535 532 825 All of the dance masks represent animals. The imitation of the animal form, however, does not go so far as among the masks of the North Americans and the Tekuna, since the creature concerned /35/ is merely indicated by some of its most striking

Fig. 18. Mask of the dolphin (1/20).

Fig. 19. Mask of the fish doori (probably the pirarara) (1/20).

Fig. 20. Mask of the scarabacus (dung beetle) (1/20).

Fig. 21. Large ant-eater (head-dress) (1/24).

characteristics or even only by the decorations placed on it.

The masks, which are either used individually or belong in pairs, fall into three classes according to their shape.

/35 cont./

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1. Costumes and headdresses of simple palm-straw plaiting (inaudã). Of these there were collected:

a) The dolphin. Male figure with genitals made extremely large: plaited out of uaguassú leaves. A sleeved jacket reaching to the belt covers the upper body of the dancer; the lower trunk and the legs down to the knee are in a type of trousers, while the head is covered with a cap completely hiding the face and on top running out into two wound braids (Fig. 18 /see p. 70/).

b) A similar figure without genitals, representing the doori fish (pirarara?). The covering of the thorax is sleeveless. The hood has six short braids provided with end knots (Fig. 19 /see p. 70/).

c) The scarabaeus (koreha$\tilde{g}\tilde{g}$, dung beetle, one of the most common insects of the campos), is a mask plaited out of buriti leaves for the upper body. Hiding the head is a rhomboidal cap of fine plaiting, through the upper part of which runs a cross-stick provided with palm-straw tassels at the ends, reproducing quite typically the antennae of the beetle. The lower part, made out of coarser plaiting, consists only of a layer covering the chest and stomach. On both sides there are slit-shaped armholes. The legs of the dancer are probably covered with buriti hangings (Fig. 20 /see p. 70/).

/36/ d) The large anteater (uariri), for which there is likewise only a headpiece for the head and upper trunk, is plaited in a funnel shape out of a single buriti leaf whose stem, projecting upward and split several times, is lengthened artificially by a wooden stick set into it. The extreme tip bears a huge tassel of leaves. The whole is three meters and eighty-two centimeters high (Fig. 21 /see p. 70/).

The preceding masks are those obtained among the Šambioa. In addition, the sketch of a fifth costume of the same type was drawn in a Karayahi village. This is

e) the caracara hawk (iira), likewise funnel-shaped, but not as tall as the "anteater" and provided with armholes (Fig. 22 c /see p. 72/).

/36 cont./

535 2. Masks of the duck-duck type (yaõ). These are cylin-
536 drical dance hats, covered with ornamental feather mosaic, the
825 pattern of which reproduces the animal concerned.

a) The piabussu fish (abuïeura) consists of a strong buriti plaiting 82 centimeters high and 45 centimeters in circumference in the middle, running out at the top, into a braidlike continuation wound with black bast, which bears a tuft of feathers at the end. The lower end of the cylinder broadens like a funnel in order to receive the head of the wearer. This lower part is about 25 centimeters high and so densely covered with buriti strips that the face of the dancer remains completely hidden (Pl. XII /see p. 114 /, 1 a and b).

Fig. 22. Masks and masked dancer.

The cylindrical middle-piece is covered lengthwise with thin sticks of cane, on which the feather mosaic is applied with wax. Running vertically on the front side there is a yellow strip ten centimeters wide and bordered by black and white cotton threads twisted together, which is accompanied on either side by a red one half as wide with the same border. From each of the latter a broad red continuation branches off at right angles toward the back, which divides each side of the cylinder into two rectangular fields. These are filled with blue rectangles on a yellow background, which are divided off by black cords.

/36 cont./

535 At both ends the cylinder is wound with strips of blue army
cloth. In any case the original binding was a tightly woven
black or black-white cotton band, as on the masks illustrated
in Fig. 22 a and b /see p. 72/.

A small green feather border surrounds the upper edge, which is also adorned with a row of upright red arara feathers.

On the back side, with white down pasted on it, two rows of blue arara feathers hand down over each other.

A cross-stick decorated at the ends with long feather tassels is stuck through the upper third of the cylinder.

b) The pacu fish (ariua) is of similar form. The cylindrical part is shorter, but of larger diameter (height 50 centimeters, circumference 55 centimeters). In this case, too, a braid runs out from the upper surface (60 centimeters) (Pl. XII /see p. 114/, 2 a and b).

A broad red stripe with a black and white border likewise runs down the front. The side parts show a complementary pattern of oblique, blunt zigzag stripes running somewhat irregularly, red on a yellow background within a black border. Two rows of feathers likewise hang down in back.

Long buriti hangings to be placed around the shoulders and hips belong to both masks. The neck is wound with an ornament of black bast strips. The dancer carries gourd rattles in his hands and wears bands with rattling Thevetia pods around his ankles (Fig. 22 a /see p. 72/).

Two other such masks could be sketched.

c) One allegedly represents the kabroro (alligator). The cylindrical part is red with horizontally placed double-crosses in yellow (Fig. 22 a /see p. 72/) and bears two short diverging braids.

d) The meaning of the other, the animal yarenẽ, is uncertain. The basic color of the cylinder is blue. A chain of yellow rectangles on a red background runs down each side. According to the ornamentation, it may represent a snake (Fig. 22 b /see p. 72/).

/36 cont./

535 532 825 On both, the back side is decorated with a double row of short green and blue parrot feathers placed in the long direction.

3. The mask of a black bird (tirehãñ) has no animal emblem. It is a human face made of a large gourd, the lower third painted black, the rest red. The mouth is equipped with wax lips and wooden teeth. The nose of black wax is located between the narrow eye slits at an unnatural height. A hanging of black and /37/ brown feathers falls from the back, while at the front and on the sides long strips of buriti bast cover the body of the wearer (Pl. X /see p. 112/, 3).

[184] The number of masks is in no way exhausted with these. Each village has its special ones and many a "medicine hut" was actually crammed full of the different types.

Besides those mentioned the following were noted as particularly common among the Karayahi:

The fish: pintado (Pimelodus sorubim), trem-trem (Gymnotus electricus), chicote, piau, and piraruc̃ú (Sudis gigas); the birds: tuyuyu (Mycteria jabiru), japuíra (Cacicus sp.) mutum (Crax), jacu (Penelope); finally deer and crabs.

521 535 Masked festivals. If there is much food on hand after productive hunting and fishing expeditions, the chief decides to hold a dance festival, which continues as long as the provisions last. The preparations begin several days before the date set. The women attend to the food and drink, the men set to work at making the dance costumes, unless they are still occupied with hunting.

[538] [196] Each dance is known only to certain persons. The songs sung in connection with them, which are handed down from father to son, are allegedly performed in an ancient language incomprehensible to the masses.

[825] [533] Each animal represented has its characteristic sound, which is repeated again and again in the songs. Thus, the pacu cries: heiyoñ he, heiyoñ he, the alligator hu — hu — hu.

[562] [532] [196] The women and children watch the dance, to be sure, but may not look at the masks by themselves, without their wearers, since they are made to believe that the "animal spirits" concerned are really present before them. Only the oldest women are sometimes told the secret.

/37 cont./

[537] [535] The festival begins with a procession of the masks through the village. The participants dress in the nearby forest and approach with a loud han hm han. Then everybody cries: nakunerare! There they come!

During the procession the masked men throw sticks of wood in all directions. After they have withdrawn, everything is readied for the feast and drinking bout, until after a few hours the dancers approach again and the dance begins. Like that of the duck-duck, it consists of an odd hopping. The dancer is not permitted to let himself be recognized in any way; he [688] may neither speak nor cough or sneeze, and particularly not fall. Otherwise, as in the case of the duck-duck and the Northwest American hametz, he is killed immediately.

If he finds it necessary to cough, which in view of the stifling heat in his masquerade is not uncommon, of course, he jumps into the circle of men standing about, who cover up his voice by likewise coughing.

The dances take place in a certain sequence; it is the chief who decides which one is to be at the beginning.

[532] [535] [562] [688] If a woman enters the secret hut out of curiosity or otherwise takes advantage of an opportunity to see the mask costumes, she is punished by death.

Usually the other women then bring a petition to the chief. The latter lets mercy prevail if the guilty one promises silence and is willing to undertake a task of atonement, which usually consists of weaving a riio or making a large buriti mat. If she refuses or if the work is not satisfactory, a place in the forest is pointed out to her, and she must appear there at a certain [839] time. She is forced to yield to the men assembled there. If she does not appear, the latter have the right to kill her wherever [766] they find her. The corpse of the guilty one is sunk in the river. [778] No one may enter the hut of the victim, however, since this is considered a sanctuary.

In the same way a man who betrays the secret to a woman is declared an outlaw.

/37 cont./

535 That such barbaric customs prevailed, at least formerly,
532 is all the less to be doubted, since analogies can be shown in
562 other regions of the world. Today, however, the matter does
688 not seem to be handled as strictly. It is said that among the
198 neighboring Tapirapé all the women once saw the masks by chance, so there was nothing else to do but to pardon them all and give up the secret.

According to a statement of Pedro Manco, the custom has fallen into disuse among the Sambioa, too. Nevertheless, they did not permit us simply to take the masks found in the forest along with us, because women /38/ were presumed to be in the area. Rather our men had to put on special clothing for the purpose of bringing them to our camp.

Whether these customs have now become milder or not, in any case the respect the women have for the masks and their mysterious storage place is quite great.

535 After the end of the festival the masks are thrown away or
532 burned. In any case the feathers used for them are saved.

It is unlikely that we shall ever fully understand the real meaning of these dances. It is even doubtful whether the Indians themselves are fully aware of it. On the basis of analogies among better known peoples, a few conjectures about it can at least be made.

535 It is certain that the mask represents the spirit of the ani-
532 mal portrayed. The animals themselves are either game animals
796 or those that play a certain role in the national legend, such as
825 the stork, the alligator, and the Gymnotus. In North America
[191] there are bear dances, buffalo dances, etc., in order to persuade the bear and buffalo spirit to make these animals appear in larger numbers, whereas other dances refer to animals which are regarded as original ancestors or have other mythological significance. Similar notions may also be the basis for the masked dances of the Karaya. This would already be a step beyond the lowest form of animism, since the acceptance of a spirit representing all animals of a certain class presumes a certain amount

/38 cont./

535 of abstraction (1). Insofar as these animal spirits are supposed to
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1. Im Thurn, op. cit., p. 370.

be influenced in a way favorable to human beings, the first trace of a cult appears in these dances.

535 If one asks the Indians themselves why they keep the secret
532 from the women, they answer without exception that the women
567 are not permitted to see everything, they talk too much.

The need to maintain the authority of the men over the women appears wherever such mysterious festivals are current. The same thing is known from Greek and Oriental antiquity. It is possible that in this effort, which may often appear to the civilized man as a brutal tyranny over the weaker sex, one of the most ancient "folk ideas" belonging to all mankind finds its expression.

The whizzing stick does not seem to be in use among the Karaya; at least nothing could be learned about it.

Legends and Folklore

126 In the last days of our stay in S. Maria old Pedro Manco
115 dictated a number of legends, which, given the paucity of
993 such materials from South America and despite their simplicity and poverty of ideas, as well as the in part garbled form, nevertheless command some interest. Unfortunately because of the lack of time, they could not be written down in the original language, and in particular working out an interlinear translation met insuperable difficulties.

993 Whether these traditions have remained completely free of
999 foreign influence can be decided with certainty only when someone is successful in drawing on other informants as a check. The chances, to be sure, are very slight. For the present nothing opposes the presumption that we are actually dealing here with genuine products of the Indian folk-spirit.

993 These myths differ neither in form nor in content from those otherwise from America. The very saga which is most

/38 cont./

[173] easily suggested to the Indians by missionaries, that of the great flood, shows no connection to the Christian story in the version given here.

[171] Analogies, moreover, are found with myths from Guiana, North America, and especially Polynesia.

Legends I-VI seem to be fragments of an old tribal saga. Not all are complete. In the case of some the conclusion is missing, or perhaps, for our understanding at least, the point.

[172] /39/ Everywhere the genuinely Indian idea of the equality of the human and the animal worlds stands out clearly. The animal here seems to differ from man only in external appearance; for this reason both change their form continually. As a rule the narrator in the course of his presentation, whenever a new animal was introduced in the action, expressly added the remark that it was actually also a Karaya.

I.

Kaböi.

539 Kaböi, the ancestor of the Karaya, lived with his people in the underworld. The sun shone there when it was night on earth and vice versa. The cry of the camp bird seriema (Dicholophus cristatus) once penetrated that far, and Kaböi decided to follow the sound, accompanied by several people. Thus he reached a hole which led to the surface of the earth. But only his people could get through, whereas he himself, on account of his overly large size, remained stuck in it and could only look out of the opening with his head. The Karaya roamed through the area and found many fruits, bacury /Platonia insignis/, piqui, fruta do veado, and furthermore bees and wild honey, but also saw many a dead tree and dry wood. All this they brought to the place where Kaböi waited for them and showed what they had found. To be sure, the land is beautiful and fruitful, said the latter, but this rotten wood proves that whatever lives here must soon die. Therefore it is better that we remain where we are.

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539 In Kaboĭ's land people became very old; they died only when they could no longer move on account of their age.

When Kaboĭ returned to his people and showed the fruits, most of them wanted to go to the upper world; in vain he warned: You will find everything that you need, but you will soon die off. In spite of this part of the people moved away and populated the earth. The rest remained with Kaboĭ in the underworld. They are still living today in full strength, whereas the people on the earth are steadily approaching their downfall.

[191] A quite similar tale from the Warrau /Warao/ is communicated by Im Thurn (op. cit., p. 360), but it tells of a descent of the people from heaven to earth. From North America we know of an analogous one among the Mandan (cf. Catlin, Indianer Nordamerikas, Brussels, 1851, p. 131). Considering
[194] that in the language of the Karaya "b" and "m" often change into each other, particularly in loan words, the name Kaboĭ reminds one of the name of the sun and the sun hero of the Aruak /Arawak/ tribes, Kamu, Kamui, Kamoti, or Kamutsi (see the remarks about the celebration of the Ipurina below /untranslated/), frequently recurring in South American mythology. Also Tamoi, the ancestor of the Tupi, may be identical with this.

II.

Sun Myth.

Kahererŏ, a Karaya girl, married the rich Šokrăă. She was sent into the forest to fetch wood. The sun ran so fast, however, that night fell before she was finished. Then the girl complained to her mother Idžokarerŏ: Why did I marry such a rich and mighty man if I am to be forced to work so fast. I cannot stand that. Make the sun go slower."

The mother then sent out her son (1) Beŏauă (2). He

1. Also named were Komahera and Kuarodžă.

2. "The dove."

/39 cont./
539 succeeded in breaking the sun's leg; since then it goes slower.

[191] The correspondence to the Polynesian Maui myth is very striking here.

III.

The Two Powerful Ones.

A festival had been celebrated in a village. The dancers had taken off their masks. Everybody went out to hunt and to fish. Each one promised to be the first to return with rich booty. In three canoes the people moved upstream, only one youth alone downstream. His old mother, who, blind and lame, could not leave the fire, had remained behind. She asked him when he returned: Who danced there, were they really dead people who danced? The son answered: No, it /40/ was the Karaya, but they placed their fingers over one another in the manner of the deceased (cf. p. 61). Then the others returned; among them were two powerful ones, Teuira and Šokroã. One cut off the old woman's head with his knife of piranha teeth, showed it about, and had a deep pit dug. Then he commanded that bark and pieces of wood be brought, filled the pit with them, and set the whole thing on fire. Into the blazing fire the two "powerful ones" then threw one Karaya after the other. Thereupon they danced around the fire with wild shouting and sang:

Teuira idžeura
kabo kabo
aehe aehe aehe hehehaĥ
deara Teuita deara Šokroã.

Then the two took up positions opposite each other for the battle game. Each of them boasted that he could shoot the other's eye out. So both sent off their shots at the same time and one fell by the other's hand.

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539 Thus of the whole village only two parakeets (dwarf parrots) remained. Two young Karaya who stayed late to hunt now returned and found the village empty. Terrified, one wanted to flee, but the other held him back. When they went away to hunt the next day, they heard pounding in the mortar from the village, as if the women were working. On their return they found the food prepared by an unknown hand. In vain they called for the women who had done it. Nobody answered. On the next day the same thing happened. Finally on the third day they were driven by curiosity to turn back when they heard the pounding. In the house they found two girls who hung their heads dumbly when they entered. Finally they revealed themselves as the two transformed parakeets. The two youths took them as wives, and the present Karaya are descended from them.

[191] In the Peruvian tale of the flood communicated by Bancroft (Native Races, V, 15) the survivors are served in the same manner by two parrots, whom they later take as wives. (Cf. Andree, Flutsagen /Flood Legends/, p. 117.)

IV.

Karaya and Tori.

Kudžã had a Karaya run a race with a tori (white man). At the end, as prizes, there were a bow and arrow and a gun. The Karaya came to the end first and took the gun; the tori received the bow and arrow. Soon, however, the gun became too heavy for the Karaya, and he had the tori exchange with him; since then the latter carries a gun and the Karaya the bow and arrow.

[191] The Tširoki myth communicated by Müller, Urreligionen /Primitive Religions/, p. 114, is quite similar.

/40 cont./

V.

The Flood.

539 The Karaya were hunting pigs and drove the animals into their hole. They began to dig them out, brought out one pig after the other, and killed them. They they suddenly came across a deer, then a tapir, and finally a white deer. When they dug further, the feet of a man appeared. Then the Karaya became afraid and fetched a powerful sorcerer who knew all the animals of the forest. He succeeded in getting the man out of the ground. He was called Anatiuã and had a thin body, but a fat belly. (Accordingly, perhaps identical with Kabõi.) The latter began to sing (in his, that is, ancient, language): Anatiuã, anatiuã, biuwa noiri ɲa aritokrẽ -- "I am Anatiuã, bring me tobacco to smoke!" The Karaya did not understand him. They ran about in the forest, brought back all sorts of flowers and fruits. He refused everything and pointed to someone who was smoking at the time. Then they brought him tobacco. He smoked until he fell down unconscious.

They loaded him in a canoe and took him to the village. There he awoke and began to dance and sing. His behavior and his incomprehensible language frightened the Karaya and they moved away with wives and children. Then Anatiuã became angry. He turned himself into a large piranha and pursued them. He carried along many calabashes with water. When the Karaya did not want to stop at his call, he shattered one of the containers, whereupon the water began to rise. When /41/ this remained unsuccessful, he also broke the second one, and the water rose still higher, and so on until finally all the land was flooded and only the mountains along the Tapirapé (cf. p. 9) still towered out of the flood. The Karaya had fled to these two tops. Then Anatiuã called all the fish together in order to drag the people down into the water. The jahu, the pintado and the pacu tried, but none could do it. Finally the bicudo (fish with long, beak-like mouth) succeeded in climbing the mountain from behind and pulling the Karaya down. Today a large lagoon still shows the

/41 cont./
539 place where they fell down. Only some few people were left and climbed down here when the water subsided.

Although, in general, regularly appearing floods as on the Araguaia do not give rise to flood legends, as Andree correctly points out (op. cit., p. 146), nevertheless here the local conditions are favorable for one. The traveler who, after a long trip through endless low bank-landscapes, suddenly sees the mighty conical mountains on the Tapirapé rising directly from the plain can easily understand how the Karayahi, who, as mentioned above, suffer greatly from floods, arrived at their flood story. In the case of abnormally high water these mountains may have once really presented themselves as a last refuge.

As in most South American flood tales, the flood here, too, does not come from rain, but by the shattering of containers filled with water.

VI.

The Jacare and the Quarreling Women.

The women of a village customarily went at certain times to a lagoon where a big jacare (kabroroõ, alligator) lived. Here they had erected huts with cooking utensils, pots, etc. They took along feather ornaments and beautiful body-belts, also musk to rub into the body. One of the women, decked out with all these ornaments, her skin rubbed with musk, remained sitting on the bank, while the others gathered fruits in the forest. Others fished or prepared food.

The woman in festive ornaments said, as soon as all were gone: kabroro -- kabroro -- u-u-uh a-ʒamaĥ mriãkotã beʒiuã menaka menaka -- Jacare come, bring fish, matrincham /Caracinidae/, curimata /Prochilodus/, papa terra /Prochilodus/, avoadeira /piaba/!

/41 cont./

539 The jacare answered: bubububu -- anakre -- I am coming.

Then it came forth, carrying a bundle of fish. Then it put its head on the woman's thigh, let her pick the parasites off, and went to sleep. In the meantime the other women prepared the meal and went home after the end of the feast, bringing the men only the empty fruit shells. The adorned woman remained behind with the jacare and followed later.

Finally the men wondered why the women always returned with only empty shells and decided to get to the heart of the matter. One ordered his son to accompany the mother. After a lengthy refusal by the latter he was allowed to go and then told the men what he had seen.

Two days later the latter themselves went together to the lake, while the women had to remain behind. They, too, rubbed themselves with musk and called the jacare. It came as usual, brought fish, and lay down to sleep, but it was killed with a club by the men and thrown into the forest.

Thereupon the men went hunting, killed still other jacares, herons, and ducks, as well as urubus (vultures), and returned with the booty. Caustically they called to the women: You have deceived us, now you can eat urubu meat.

The next day the women went out again. But the jacare did not appear. Its corpse was finally found in the woods. Full of anger, they hurried home, made themselves arrows and bows, and challenged the men to a battle.

The men did not take the matter seriously and put the arrows in the bow backwards in order not to do any harm, but the women shot with the point and killed the men, except for a few who escaped. The women then moved down the river. Nothing more has been heard of them.

As long as the jacare lived, all jacares spoke. Since then none speaks any more.

Evidently this is a story about the Amazons in the simplest form without the additions borrowed from Old World tales with which the first travelers embroidered and distorted the legend of

/41 cont./

539 the warrior women so widespread in South America. That the former existence of a nation of Amazons in America is as little demonstrable as it is in Europe or /42/ Asia does not give us the right to declare that any New World myth concerning the Amazons was imported, as has often happened (cf. Martius, Ethnogr., I, p. 730). America can possess its own Amazon myths as well as its own flood myths, but the one here may be the only one which has been preserved for us in its primitive version.

VII.

The Magic Arrows.

In a forest lived two large howling monkeys who ate any people they could get hold of. Two brothers went out to kill them. On the way they saw a toad sitting on the path. Where are you going? it asked. -- We are going to kill the monkeys. -- If you will take me as a wife, I will tell you what you must do; if not, you will meet certain death. -- Laughing, the brothers refused the offer and went on. Soon they reached the tree on which the monkeys sat, armed with throwing arrows. All around bleached the bones of the human beings who had fallen victim to them. The two youths also carried some and immediately opened the battle. But the monkeys ducked cleverly, and the arrows flew over them harmlessly.

Then they, too, went over to the attack. Soon one of the brothers fell, hit in the right eye, and soon afterward the other fell, hit in the left eye, and the monkeys seized their booty.

A third brother had remained at home. He was sick, his body full of wounds and sores; only his grandmother was able to force herself to take care of him. Once he went to hunt birds. One of his arrows fell in front of a snake hole. The snake came out and asked: What are you doing here? How can you hunt, since you are so sick? Yes, he answered sighing, I am indeed sick and unhappy, everyone has deserted me, my brothers are dead, only my grandmother takes pity on me and takes care of me. Then the snake spoke: I will give you medicine, but do not tell

/42 cont./

539 anyone who helped you. Then it smeared his whole body with black salve. When he came home, the old woman asked how he had become so black. I went under the charred trees was his excuse. On the following day he had himself smeared a second time by the snake and told his grandmother the same thing.

On the third day he felt healthy and then decided to go off to avenge his brothers.

The snake gave him an arrow and spoke: With this weapon you will kill the monkeys who devoured your brothers. On the way you will meet a toad who will demand that you do as she wishes. Pretend that you agree and stroke her with your member between foot and toes.

When he came to the toad, he did as he was ordered. The toad allowed itself to be fooled and as a reward advised him to let the monkeys shoot first and then to aim at their eyes.

Then he came to the tree of the monsters and saw the bones of his brothers lying beneath it. The monkeys called to him to shoot first. He waited patiently, however, until the opponents shot, then hit first the one and then the other in the eye. The monkeys fell, but remained hanging in the branches by their tails. On the advice of the toad he then sent a lizard to fetch them down, which was also successful.

The youth then returned to the snake to announce the fortunate result of his adventure.

The latter now gave him a whole bundle of arrows which had the power to hit and bring back any game that they were directed at. Also, the arrows could deliver forest fruits, honey, etc. A special arrow was designed for each type of hunting; also, each one had a special charm associated with it, enclosed in a gourd, with which one could weaken the effect of arrows flying back all too violently and bring them to rest.

Thus the young man obtained for himself all sorts of game and fish with little effort. Soon thereafter he took a wife, built himself a hut, and set out plantings. He had admonished his wife that no one was to use the arrows in his absence; otherwise all

/42 cont./

539 people would die. In spite of this his brother-in-law was once able to persuade his wife to let the arrows go. In the beginning all went well. The pig and fish arrows did their work and were brought to rest by the charm. When the honey arrow came back, however, a large /43/ ghostly head with a wide maw armed with teeth suddenly appeared. Terrified, the brother-in-law ran away without thinking of the counter charm. Then the ghost attacked the people and killed whomever it found. Brought back by the noise, the man returned from the roça; he finally succeeded in exorcising the monster. Half of the village, however, was already dead. Again he went to the snake to complain of his sorrow. It serves you right, it answered, but what is to be changed. Let us go hunting together tomorrow to kill the pirarucú. If one of my daughters touches you, however, you must tell me. The next day the snake came with its whole family and met the Karaya, who were supplied with nets (1), at the

1. The nets mentioned here and in the following legend are probably the catching apparatus made of cipos mentioned on p. 25.

lagoon. The latter fished while the man roamed in the forest with the snake. In the meantime, one of the daughters had touched him, but he said nothing.

Then the snake changed itself into a pirarucú and persuaded the man to do the same. Both got into the nets of the fishermen. The snake escaped through a hole, the man was pulled on land by the other Karaya. One man tried to kill him by clubbing him, but he grabbed him and dragged him under the water, so that he let go of the club. When the snake saw that he would eventually have to die if it did not help him, it helped him out of the net and disenchanted him. That was the punishment, it cried, for your not saying anything when my daughter touched you!

Two different legends have been loosely connected here. Only the first seems to be complete; it shows many features in

/43 cont./

539 common with our own fairy tales. Of particular interest is the mention of the arrow thrower as a real weapon.

VIII.

The Pirarucús.

In a lagoon on the Maňriuãbero (Rio Cristallino, left tributary of the Araguaia) there were rich fishing grounds, where many fish were always speared at the water time. It often happened, however, that the fish pulled the canoes after them and made them tip over on a big tree in the middle of the lake. One day Ašurã went fishing there with some comrades. Then suddenly the feather mask of a pirarucú appeared before them. At first the people retreated in terror, but soon they pulled themselves together again, called other companions to come, and began to drive and to surround with nets the pirarucú. After a number had been killed already, an old man said, that is enough now, but the others killed more. Then when suddenly a pintado (sorubím) jumped over the net, the old man repeated his command to desist from further catching. But in vain Finally he saw a piaba jump, too. This portends nothing good, cried the old man, usually the piaba does not jump, but this one jumped; stop! Instead of this, the others tried to kill the captured fish with club blows. Then suddenly the lake and everything in it disappeared. Only a boy who was sitting on a tree on the bank was saved. He cried, his tears fell into the water, and a small fish caught them (he drew them out of his eyes into the water).

Then the pirarucús reappeared in Karaya form. One after another they asked the boy: Do I look like your father, do I look like your uncle, your brother, etc.? until the boy had finally identified all his relatives. Then they went together to the village to the women whose husbands they now represented. One of the pirarucú put his head in his wife's lap, in order to have it searched, but ordered her not to look in his neck under any circumstances, and soon afterwards he went to sleep. But the woman

/43 cont./

539 could not control her curiosity, investigated the neck of her husband, and found a row of short spines there. Then she was frightened and awakened her husband by a loud cry. What is the matter with you? he asked. Oh, it is nothing, only a louse fell out. The husband accepted the apology and went to the festival hut to dance.

The woman decided to flee with her child. Before her departure she spoke to her parrot: If the father comes and asks for me, say I am fetching water, if he comes again, say that I am looking for fruit and wood. This is what happened, and the man was delayed by the parrot until the woman was far away. Finally, however, he noticed the deceit and angrily tore out the feathers from the bird, who cried mockingly: Now I know that you are not a man, but /44/ a pirarucú and hastened after his wife. The latter seeks protection with a heron, in whose crop she hides. The husband comes along and asks the bird why it is so fat?

I have eaten so many small fish, answered the latter. -- So let me see your droppings. The heron did as he was bid, whereupon the woman almost appeared. The man hurried on. The woman later continued her flight with her child, but far and wide there was no water, and almost dying of thirst she finally reached a swamp in which an electric eel lay. She asked it for water, but it would grant it only on the condition that she do his will.

Later the woman met a second eel who made the same demand in order to provide water, but is deceived by the woman, and finally a third, which, however, will not provide any water. Out of thirst the child changes itself into a bird and flies away. The mother calls after it: The whole world will call you kabidži from now on! - - - Here the continuity seems to be disrupted, since in the following not only is the child named again, but also a sister of the woman, who was not mentioned before.

/44 cont./

539 Further on the woman meets an ounce /jaguar/. The latter asks: With what have you painted your child so beautifully? - I made it out of boiled wax. The ounce then asks the woman to make it likewise so beautifully spotted and lies down quietly before her. The woman cooks a large amount of wax and pours it on the ounce so that it dies. The sister takes the fat from the ounce and stuffs it in a hollow tree, whereupon both women continue their flight. After a while the sister says: Let me go back, I forgot my pipe. Go, says the woman, but do not eat any of the fat from the ounce, or you will turn into an ounce yourself. The sister did not obey, however, and, driven by hunger, she ate a great deal of it. Later she returned a second time with the excuse that she had forgotten her apron, ate again of the fat, and was then turned into an ounce. So in animal form she followed her sister, the latter tried to get rid of her, persuaded her to close her eyes, and in the meantime climbed a tree, from which she cried scornfully to the ounce: That is the punishment for your curiosity, now see how you shall get on. Finally she comes to a river at which a jacare sits, whom she asks to ferry her across. The latter makes the same demand that the electric eel made earlier, but likewise finds itself deceived. Full of anger he puts the husband on her track. In the meantime the woman has reached a deserted hut and lighted a fire, when she suddenly sees a cloud of steam rise. It was her husband (that is, the pirarucú), who came along smoking his pipe. She throws ashes in his face so that the husband does not see her and his pipe goes out. While he is lighting it again, she gains an advantage and when he approaches her a second time she throws coals at him. He is still unsuccessful the third time, since she throws salt. A large river forms between them, so that the woman is saved. Angry and ashamed that he was not successful in getting the woman into his power, the pirarucú returns to his people, who, when they realized that they were recognized, went back to their lake and have not been seen since.

/44 cont./

539 This rather disconnected legend, which lacks an ending, is evidently aimed at giving the imagination of the narrator some latitude so that he can add further adventures and encounters of the woman as he pleases. For comparative mythology the passage about the woman being swallowed by the heron is of special importance (cf. Im Thurn's remarks, op. cit., p. 386). The episode of the ounce is found in quite similar form and with almost the same words in the North American legend of the Kootenay /Kutenai/ on the Columbia River published by F. Boas (Verh. d. Berl. Ges. f. Anth., 1891, p. 171), except that there a giant who wishes to be painted white meets the woman.

821 Finally, as a contribution to the folklore of the Karaya some of their names for constellations and other celestial phenomena might be mentioned, from which their concept of nature can be recognized to some extent. In general they are more appropriate than our own. I shall offer no opinion as to whether the constellations are really viewed as what their names signify. According to our experiences with other tribes this is highly probable, however.

821 The Milky Way is the "ash road" (bribi), a very common
192 conception among the South Americans.

The brightly shining stars α and β Centauri are the feet of the "ostrich" (naukiä, Rhea americana), whose body is represented by the neighboring large coalsack.

/45/ In the Southern Cross they see the lozenge-shaped form of the "river ray" (barahoã).

The Pleiades (ǰeraboţǒ) are a flock of small "dwarf parrots" analogous to the "doves" of the Hellenes and the "chicks" of Germanic peoples.

Orion (hatedãotã) is the burning roça (among the Slavs and Lithuanians, too, as is well known, this constellation is associated with agriculture and harvests).

The tail of Scorpio is the "ounce" (anǰauä).

The moon spots are "toads" (krãu).

/45 cont./

87) 192 Shooting stars are very aptly compared to a hook cast out and the bait on it.

The rainbow is the "electric eel" (koadžī, the trem-trem of the Brazilians).

During eclipses of the moon it is said: ahañdō roro, the moon wishes to die. Pedro Manco denied that noise is made to avert this disaster.

The Petroglyphs of Martirios Island

133 [131] About midway between the two great river rapids, the Carreira comprida and the Cachoeira grande, a narrow rock island about one kilometer long lies close to the right river bank, the Ilha dos Martirios (6° 22' south latitude), which rises gradually from south to north. Flooded to a large extent during high water, it is connected to the neighboring bank at low water. Its western edge then falls in steep walls from 8-10 meters high down to the surface of the river. Heavily eroded, they are riddled by countless potholes and broken up into groups of columns, pyramids, and arches. The predominant stone is a coarse-grained, horizontally-layered quartz schist which splits into huge blocks. The opposite bank has the same formation. The river runs here as though in a natural channel 150 meters wide with a very slight drop.

192 On the north end of the island, in part at its highest elevation (about 15 meters above low water), in part somewhat lower in the region of the high water line, there are visible on the stone blocks on the ground a large number of rock sculptures which are among the most remarkable on the continent and have become the center of a whole series of tales.

Only a few travelers have seen them; no one has investigated them in detail or copied them. Quite early they attracted the attention and stirred the imagination of the first Paulista bands of Pires Campos and the notorious Anhanguera (Bartholomeo Bueno the Elder), who visited the island at the end of the seventeenth century on their expedition to the Araes and their rich goldmines,

/45 cont./

172 in order to see here "the cock, the cross, the crown of thorns, and the hammer, the signs of the martyrs of Christ dug into the rock."

The more detailed reports were lost for a long time and were not brought to light again until the end of the previous century. In the meantime legend had taken over and up to the present adventurers went out to seek the marvelous landmarks for the road to Eldorado in Mato Grosso, on the Xingu, on the Paranatinga, or elsewhere; as always it was thought that the Jesuits were their makers. The fact that, in spite of the clear description handed down by the younger Pires Campos, who accompanied his father (1), nobody thought of the real martyrs

1. Cunha Mattos, "Corogr. de Goyaz," Rev. trim., Vol. 38, I, pp 143 ff.

on the Araguaia was because most travelers did not find the marks and therefore denied their existence. They were not sought in the interior of the island, but on the steep walls falling to the river. Thus, Castelnau and after him Rufino Segurado were unable to discover anything of them.

We ourselves found the proper spot, which lies at least a hundred paces inland, only after a rather long search.

The figures, of which only the most important were sketched, lie in groups strewn rather irregularly over a broad area. They are either clear contour drawings of animals, human beings, and stylized figures in lines 1-2 centimeters wide and a few millimeters deep, or /46/ simple scratchings of intersecting strokes and curved lines without any explicable form (Fig. 23, Nos. 1-38 /see p. 96 /).

Among the former some very well executed animal pictures strike one first of all. The largest and most successful of them is an alligator (No. 1) 130 centimeters long; furthermore an insect (ant?), whose oval abdominal segments are reproduced by shallow cavities (No. 4), as well as lizards in various types of execution (Nos. 6 and 8). The figures of a bird (No. 2), several

/46 cont./

172 monkeys (Nos. 15, 19, 27, 28), and finally human figures are already somewhat schematic. The simplest of them (No. 34) is like the dolls twisted out of straw which one sees so often on the gables of Indian houses. More complete is a figure with outstretched extremities (No. 26) which show only three fingers Of special interest is a squatting figure (No. 7), which has an ax in its hand, and indeed evidently a stone ax. Such are also represented by themselves in Nos. 9, 5, 11, and 29. Their shape agrees completely with the Karaya stone ax decorated with plaiting in the Trocadero Museum (cf. p. 30).

Finally we have some stylized drawings which, although easily recognizable, cannot be interpreted with complete certainty.

Above all we again encounter the characteristic cross-ornament, as on the above-mentioned grave pole, surrounded by a border line. It may represent the same animal emblem here as there (Nos. 31 and 33). Nos. 2 and 14 are cross figures of another type.

A circle speckled with numerous dots indicated by small pits (No. 23) and a rhomboidal figure with 16 such pits in four rows (No. 3) remind one very much of the quite analogous forms among one of the upper Xingu tribes visited by us, where this was designated as "spotted rays." This explanation is appropriate for another symbol which occurs most frequently and is interpreted by Christian visitors as the "crown of thorns." It is a circle from whose periphery short rays run. The row is interrupted in one place by two lines extending out farther (Nos. 10, 12, and 18). The largest of these figures shows a T-shaped drawing in the center.

No. 17 is a very noteworthy mark which one could almost view as a symbolic representation: an outstretched arm with the hand and five outspread fingers, crossed in the middle by a horizontal crossband, from which 24 to 25 continuations project downward.

/46 cont./

172 Among the simple scratchings, which for the most part remain very unclear, there are two which agree completely with the representations of the sun as well as the compass directions (Nos. 25 and 35). The first is a kind of swastika. Whether the circle segment with teeth at the bottom right of No. 35 belongs to it or drawings like Nos. 10 and 12, the rest of which is effaced, remained uncertain.

These petroglyphs are most like those of Guiana, and indeed especially those which Im Thurn called "deep rock engravings" in contrast to the "shallow engravings," which have a quite different character (op. cit., p. 400).

Here, too, we have no reason to think of two essentially different types of drawings stemming from different peoples just because they occur mixed with each other in the same place, which is never the case in Guiana. They have nothing in common with the rock pictures known up to now from East Brazil, but they do indeed remind one strongly of the drawings carved in trees or painted in the sand by the Xingu tribes.

The occurrence of the cross in the form characteristic for the Karaya makes it more than probable that these works are to be ascribed to their ancestors.

The question of their meaning is more difficult. Whereas people have often claimed that such field sculptures are inscriptions or the marks of a long gone era of higher culture, other reporters consider them simple, meaningless trifles to fill up idle hours. The first opinion is not discussable, the second would indeed be applicable to those figures engraved in tree bark or sand, but not to works which, considering the primitive tools, must have required a quite extraordinary expenditure of time and effort. /47/ Fig. 23 appears here./

/48/ Im Thurn's opinion (op. cit., p. 407) that the ancient Indians engraved these marks as a remembrance of important events at the spot is the most credible. Such must have happened most often precisely at river rapids, where marked rocks are found almost exclusively in Guiana, in part through accidents to boats, in part by hostile clashes with other tribes during fishing expeditions and similar undertakings. This would not exactly fit for the

[TEXT CONTINUES ON P. 97]

172

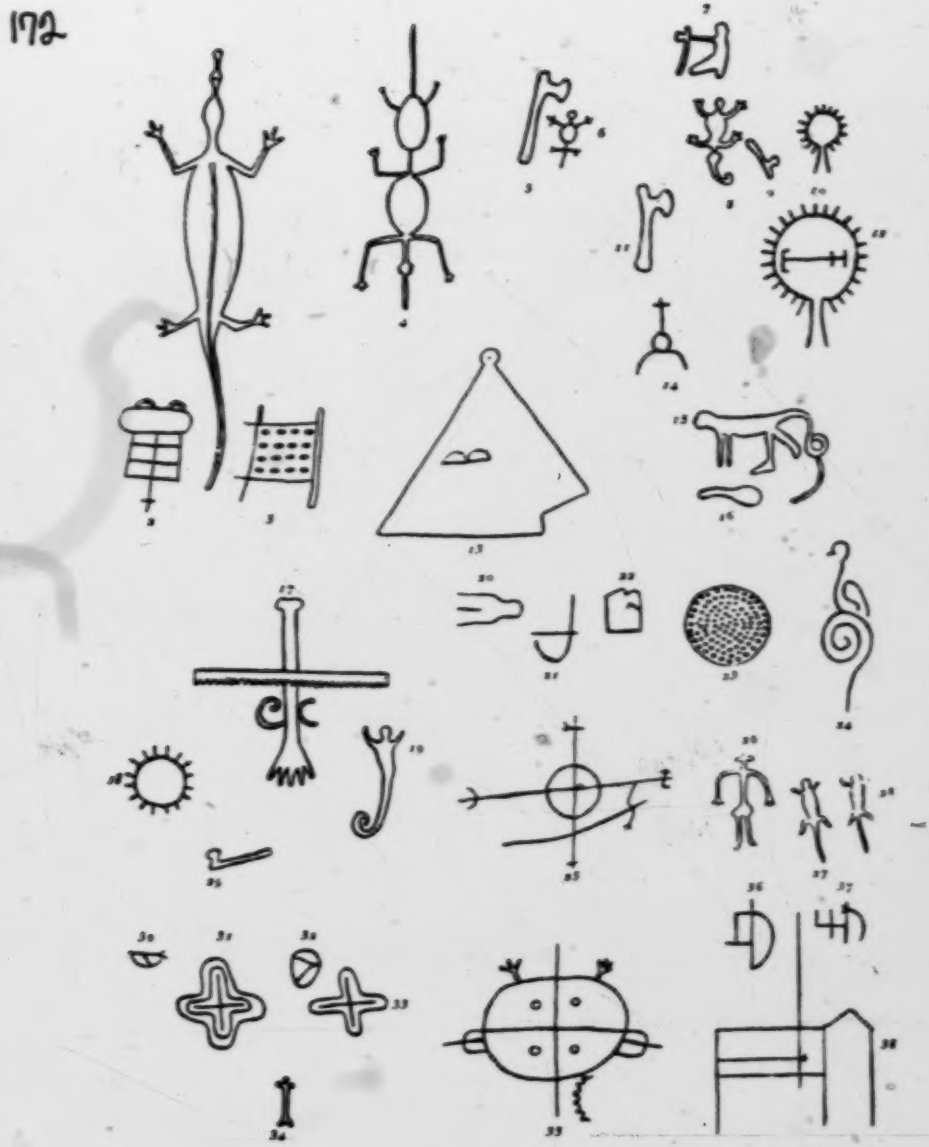

Fig. 23. Groups of the petroglyphs of Martirios Island (ca. 1/15).

/48 cont./

172 present petroglyphs inasmuch as the rock drawings are completely lacking precisely at the cataracts of the Araguaia; rather, Martirios Island lies in an absolutely clear and quiet stretch. Nevertheless, it is a most important place for the Karaya. It [131] [648] forms the northern boundary of their territory and it is here that the hordes of the Kayapo hostile to them frequently come to the river. Many a battle may have taken place in this region between the two nations.

The interpretation of the rock sculptures as memorials or border markers, to which perhaps family insignia of prominent leaders have been added, seems to be the most acceptable according to the prevailing conditions. /The remainder of p. 48 and pp. 49-77 are not translated./

/78/

Explanation of the Plates [1]

142 291 302 Pl. I. Karaya. Men and Women (of the fourth village of the Šambioa).

[276] [411] [301] 1. Warriors. The man on the left /sic/ with parted hair, the tobacco pipe (Fig. 4 /see p. 28/) in his mouth, holding his weapons in his hand. The one on the right /sic/ shows the hair put in a braid with the feather decoration u'aktamaru (see p. 16) and the national wrapping of the foreskin (see p. 17).

[285] 2. Woman and girl with the bast aprons, whose front end is drawn to the rear since both individuals have just got up from the ground (see p. 17). One of the large buriti-fiber mats mentioned on pp. 38 and 39 forms the background for both groups.

Pl. II. Karaya. Men (of the fourth of the village of the Šambioa).

[301] [304] 1 a and b. Portrait of a young Šambioa man with ear sticks and wooden lip-plug, widely parted hair, and clearly recognizable tribal tattooing on the cheeks.

[1] [Plates appear on pp. 103-115--Analyst]

[Plate II. Karaya. (cont'd)]

/78 cont./

142 2. Two Sambioa warriors en face. The man on the left with
291 the feather diadem lurina on the back of the head (see p. 44),
301 bow, arrows, and club in his hand, the one on the right with the
302 small wreath-diadem (Pl. IX /see p. /, 6) and strings of glass
411 beads wound tightly around the neck. The large lower-arm cuffs identify him as unmarried.

Pl. III. Karaya. Karayahi Groups (taken in the last "summer camp" on a river island above the northern tip of Bananal Island).

1. Men, two of which wear arm-cuffs and knee-bands. One has the small feather rosettes with a central disk of mother-of-pearl in his ears (see. p. 46). Face painting with soot is recognizable. The straw hat of the older man sitting in front is not the one mentioned on p. 20, but a model directly borrowed [501] from the settlers. In the background two long canoes and farther to the left in the distance the small Araguaia steamer.

342 2. Women, children, and young people sitting on the
361 ground in front of the tent-roofs of the summer camp, which are
516 made of mats. Two araras on the pole to the right, at the left on the bank a jabiru (black-headed stork),

Pl. IV. Karaya. Villages.

133
342 1. Full view of the first village of the Sambioa.
361 2. Reception scene in the third village of the Sambioa.
574

291 Pl. V. Karaya. Chief's hut (fourth village of the
342 Sambioa).
351
354 Group at the cooking place in front of the entrance.
415

Pl. VI. Karaya. Weapons.

411

1. Bow with wound bowstring and feather tassel (1/8).

4: Ehrenreich--99 E-5 (1888)'1891 SP9 Caraja SP9

[Plate VI. Karaya. (Cont'd.)]

/78 cont./

411 2, 3. Arrows with palm-wood knives (1/6).

4. Arrow with bird-bone tip (1/6).

5. Bird-arrow with blunt, knob-shaped tip (1/6).

6. Throwing board (1/6).

7. Arrow thrown by it, with blunt wooden tip (1/6).

8. War arrow with ray-spine tip (1/6).

[531] 9. War arrow with taquara-cane knife (1/6).

10. Lance with shaft-plaiting (1/9).

11. Flat club of the Šambioa chief Ambura (from the collection of Leite Moraes (1/9).

12. Plaiting pattern of the latter (2/3).

13. Grooved, round club of Ambura (1/9).

/79/

Pl. VII. Karaya. Cotton Work.

286
291
301 1. Large black and white striped sleeping-mat or cape (1/8).

2. Fringed hangings of twisted cotton thread to be worn hanging down from the neck over the chest and back. Dyed with urucú red (1/8).

3, 4. Black, closely woven body-belts for small children (1/8).

5. Black tassels with pierced snail shells tied on in pairs with plaited cords taken doubled. Worn by small children around the neck (1/6).

6. Knee band of unmarried persons (1/8).

7. Black, closely woven forehead-band with rectangular mother-of-pearl disks sewed on (1/8).

8. A pair of tightly knitted, red, lower-arm cuffs, mark of the unmarried state (1/6).

Pl. VIII. Karaya. Oars, Gourds, Plaited Work.

501
531
412 1-3. Oars with fish patterns (1/9).
415 4. Cassava grater (1/9).

5. Small tobacco pouch (1/8).

/79 cont./ [Plate VIII. Karaya. (Cont'd.)]

415
285 6. Large, boat-shaped hanging basket with red cross-decorations put on it (1/9).

7. Round gourd container with hanging cord (1/13). Pattern for it, see Fig. 10 /see p. 47/.

8. Double basket for storing feather decorations (1/9).

9. Large, bottle-shaped basket (1/8).

[293] 10. Eyeshade (1/8).

11. Small, expansible bottle-basket (1/8).

[286] 12. Large tobacco pouch with cotton, black-patterned carrying band (1/8).

13. Buriti foot-mat with black bast woof (1/8).

14. Flexible sieve-basket (1/8).

15. Rucksack-like bag,(1/8).

16. Round basket for raw cotton (1/8).

17. Large, round carrying-basket with strong carrying-cord of bast (1/8).

Pl. IX. Karaya. Feather Decorations

239
292
301 1. Helmet-like headdress, probably belonging to 7 (1/6).

2. Horseshoe-shaped headdress to be worn on the back of the head. Edge feathers white. Red arara feathers in the center and on the ends. Cover feathers blue, red, and green mixed (1/6).

3. Cylindrical headdress of thin sticks covered with small yellow and red feathers (1/6).

4. Plaited cap with yellow-red feather rosettes (1/6).

5. Large diadem of white-red feathers (1/6).

6. Everyday diadem of the warrior. A ring covered with red-yellow feathers (1/6).

7. Large, fan-shaped feather decoration, three-quarters closed, probably to be put around the lower part of 1 (1/6).

8 and 9. Festive arm-bands made of ounce skin with tufts of feathers (1/8).

10. Ear decorations. Feather rosettes with central shell plates (1/8).

/79 cont./

535 Pl. X. Karaya. Ornaments and Equipment for Dancing.

1. Dance rattle with feather hangings and incised ornamentation (1/7).

2. Dance rattle without feather hangings (1/8).

[532] 3. Mask of the bird tirehãn (see p. 74) with long buriti-fiber hangings in front and black feather decoration in back (1/9).

4. Dance rattles of Thevetia pods to be tied around the knee, with cross-sticks and down covering (partly removed) (1/8).

5. Simple dance-rattles to be tied on the arms or legs (1/8).

6. Dance belts made of strung Thevetia fruit capsules (1/7).

[534] 7. Trumpet made of gourd shell with an inserted taquara mouthpiece (1/9).

[286] [239] 8-10. Dance belts made of strong black or black-white cotton weave with feather hangings (9 and 10 also with Thevetia pods) (1/7).

532 Plate XI. Karaya. Clay and Wax Figures.

1. Simplest form without indication of the sex (1/2).

2. Simple female figure (1/2).

3. Female figure with wax hair, without facial modeling, but with the lower extremities. Probably gravidity is indicated (3/4).

4. Female figure with wax hair, face and upper body modeled. Legs as stumps (3/4).

5. Male figure in similar execution with zigzag painting indicated (3/4).

6. Large female figure with stump feet, but clearly modeled face. The apron is lacking. The neck is adorned with a chain of strung Ricinus kernels and snail shells (1/2).

[Plate XI. Karaya. (Cont'd)]

/80/
532 7. Completely fashioned female figure clothed in an apron (1/2).

8. Completely fashioned female figure with carrying basket, without apron and painting (1/2).

9. Female figure made of black wax, with ear sticks. Best specimen of the collection (1/2).

10. Large male figure with wax hair, ear and neck ornaments. Cuffs indicated (1/2).

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825

Plate XII. Karaya. Fish-dance Masks (Headdresses).

1a. Piabussu fish, front view.
1b. Piabussu fish, side view (left) } of the same specimen (1/8).
2a. Pacu fish, front view
2b. Pacu fish, side view (left) } of specimens of different sizes (1/8).

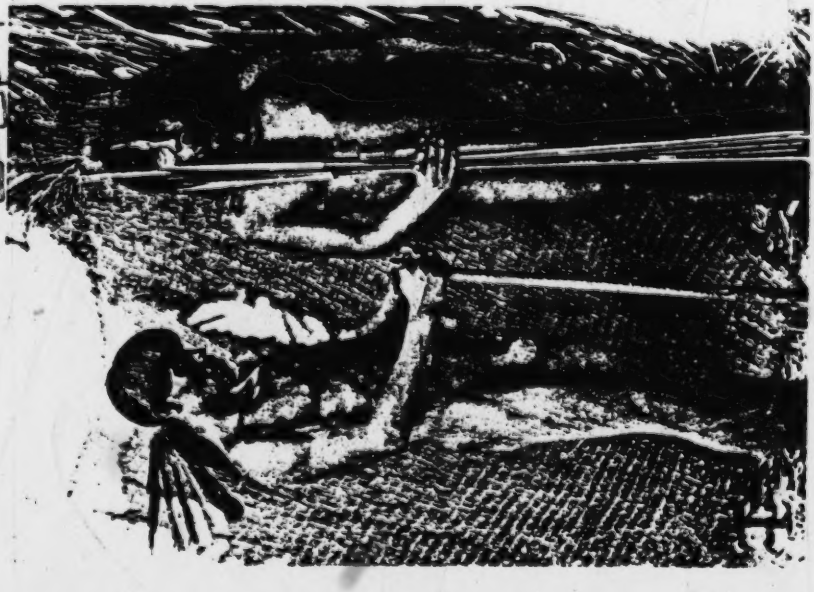
Pl. XII a (Supplement). Color Sketch of Pl. XII.

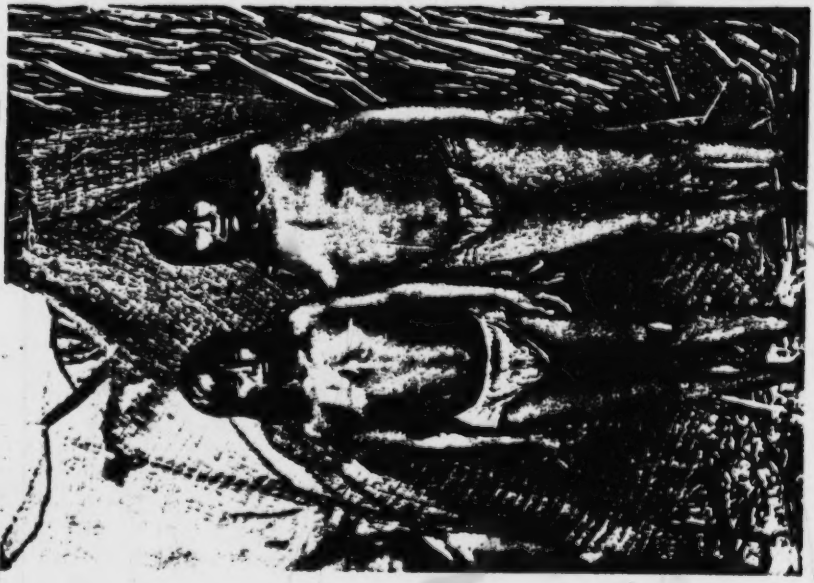
The broad crossbands of blue European military cloth, which the originals have, are reproduced here in black crosshatching, since the original bands probably consisted of black cotton weaving, as in Fig. 22b /see p. 72/.

/The explanations for Plates XIII-XV, which refer to the untranslated portion of the source and are therefore not reproduced here, are omitted. The errata listed at the bottom of p. 80 have been corrected in the text./

4: Ehrenreich--103 E-5 (1888) 1891 SP9 Caraja SP9

Plate I





4: Ehrenreich--104 E-5 (1888) 1891 SP9 Caraja SP9

Plate II

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4: Ehrenreich--105 E-5 (1888) 1891 SP9 Caraja SP9

Plate III

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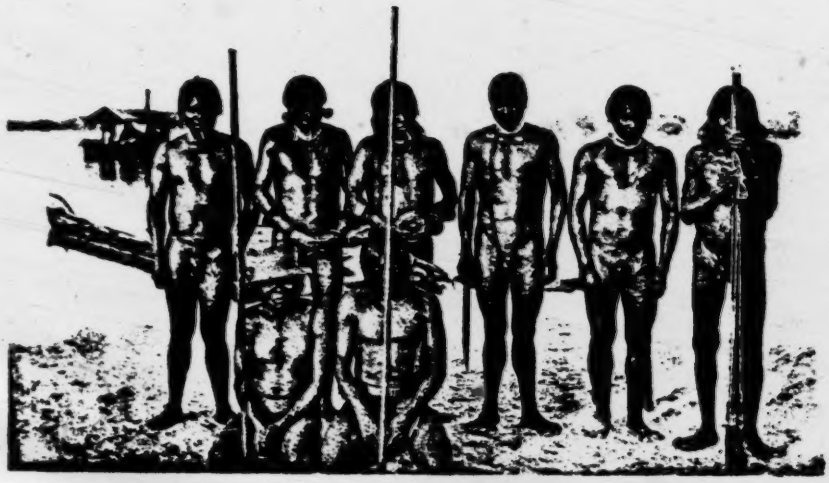

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Plate IV

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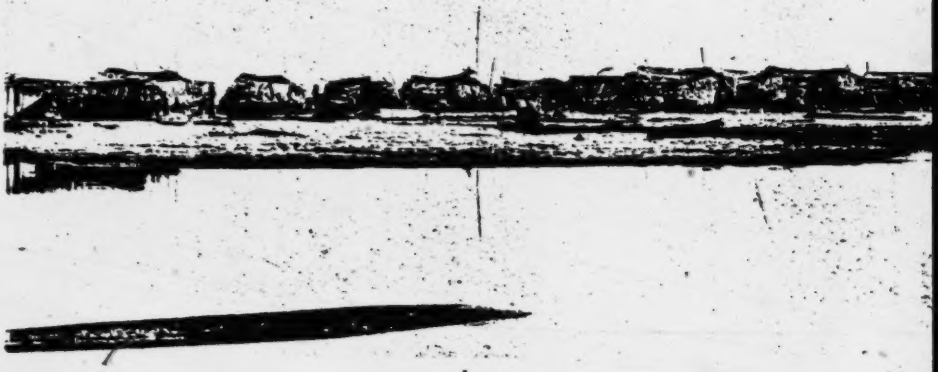
342
361



1

[574
609
501]

2

4: Ehrenreich--107 E-5 (1888) 1891 SP9 Caraja SP9

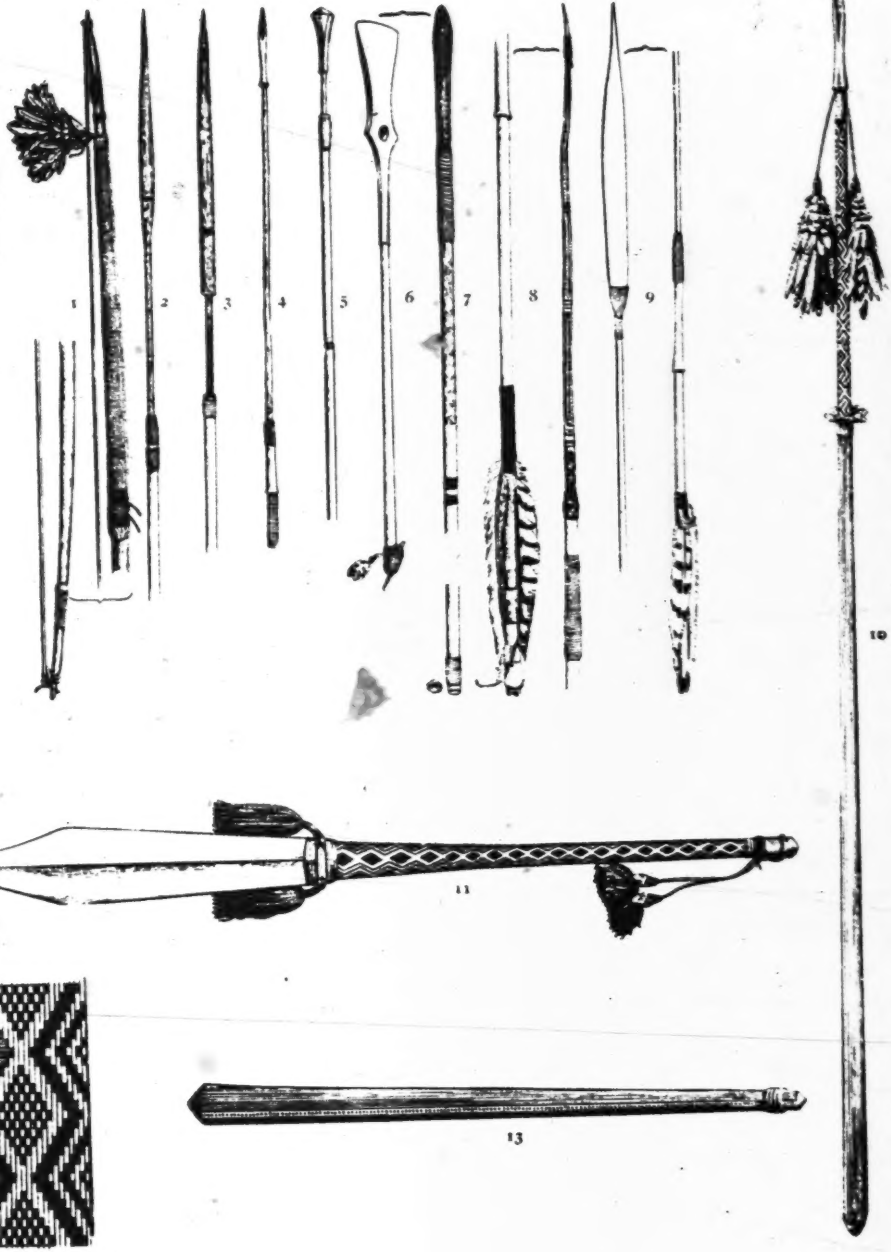
Plate V

291
342
351
354
415
516

Plate VI

411

[531]



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4: Ehrenreich--109 E-5 (1888) 1891 SP9 Caraja SP9

Plate VII

286
291
301

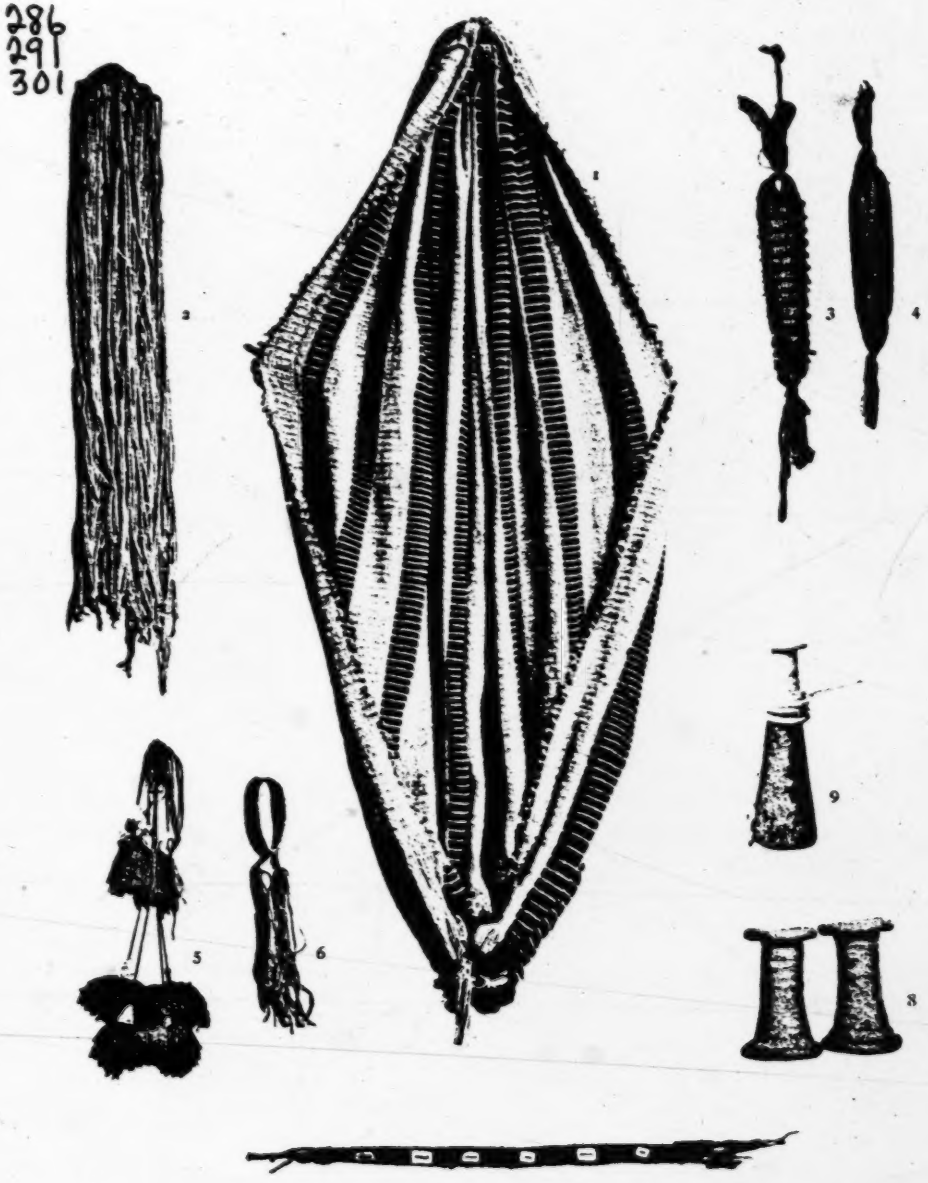
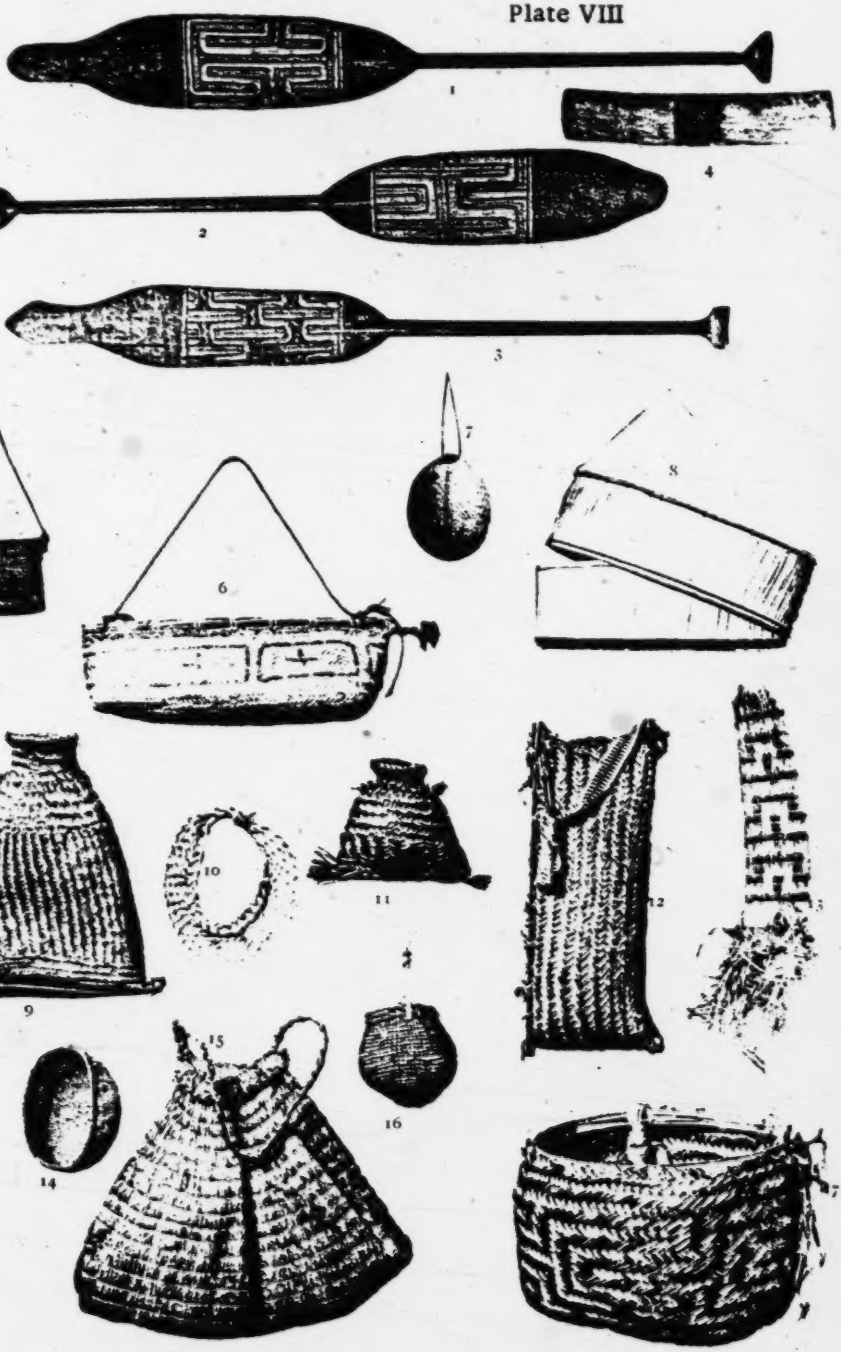


Plate VIII

501
531
[412]

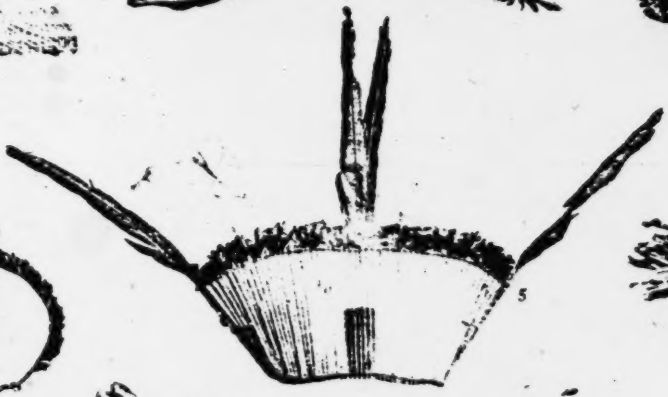


415
285

[293]

286

Plate IX



4:Ehrenreich--112 E-5 (1888) 1891 SP9 Caraja SP9

Plate X

535

[532]

[534]

535
286
239

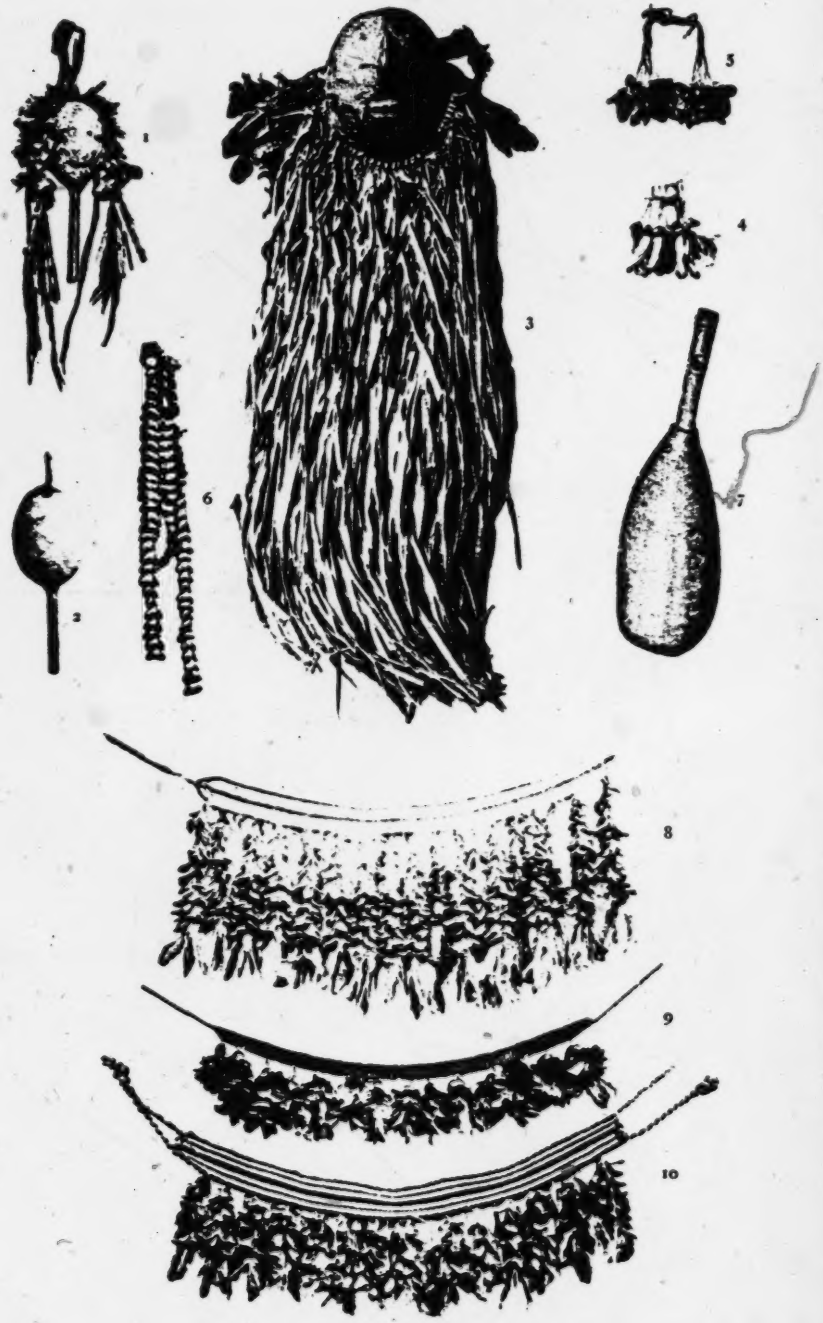
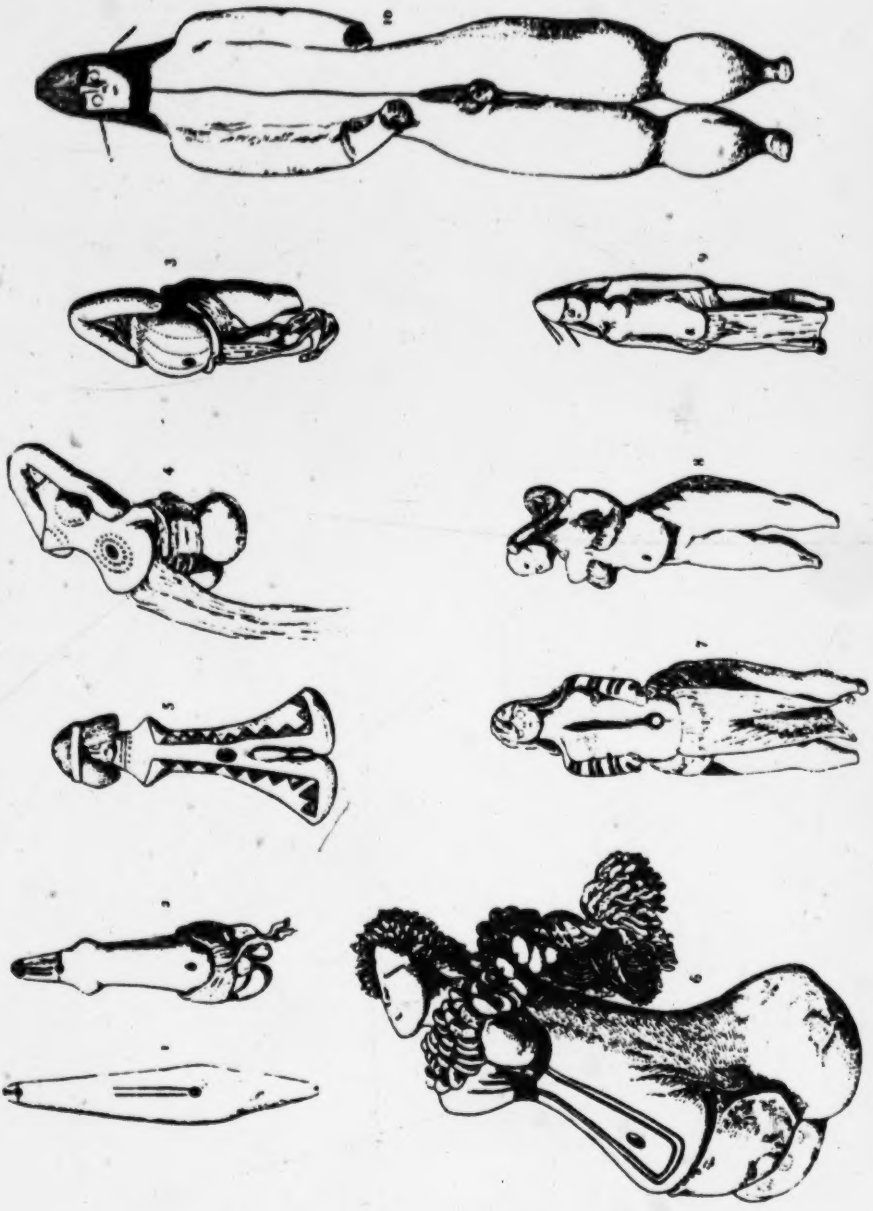


Plate XI

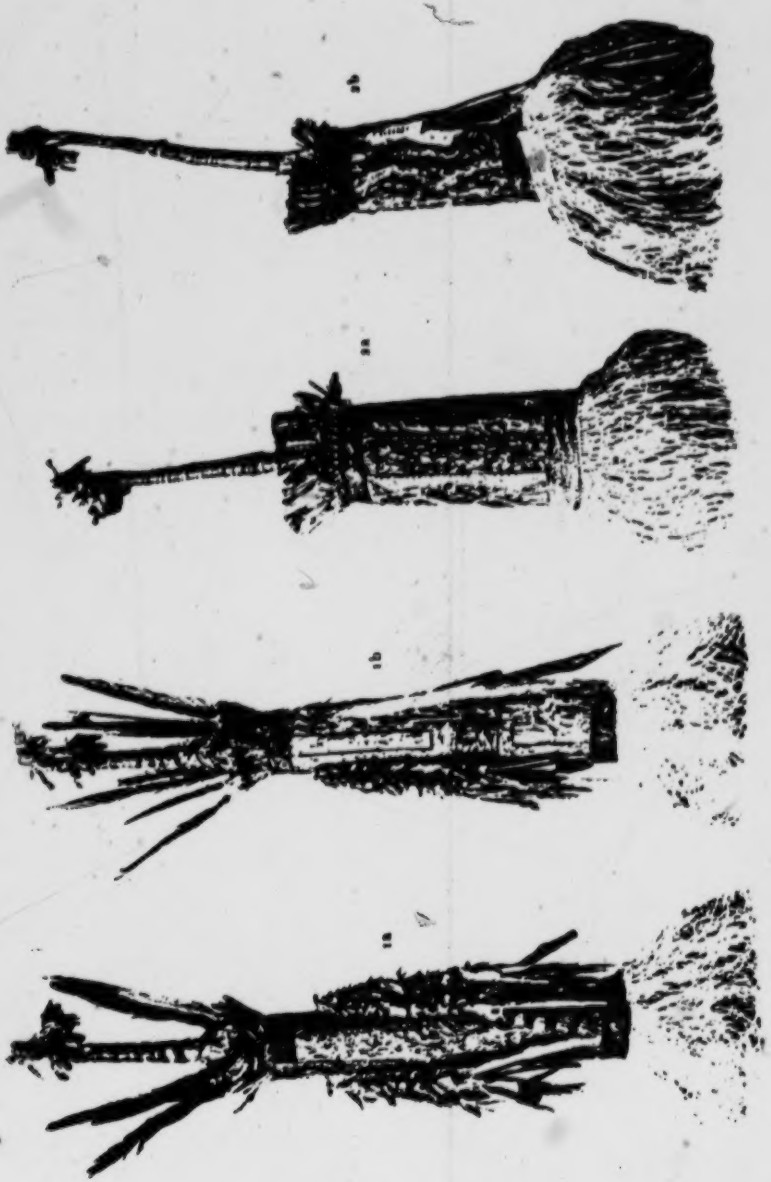
532



4: Ehrenreich--114 E-5 (1888) 1891 SP9 Caraja SP9

535
532
825

Plate XII



4: Ehrenreich--115 E-5 (1888) 1891 SP9 Caraja SP9

Plate XII (Supplement)

535
537
825